

MUSICAL AMERICA



Edited by John C. Freund

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DESTINN TO REOPEN THE METROPOLITAN

**Toscanini Will Conduct Inaugural
Performance of the New
Regime**

**Gatti-Casazza and Dippel Conferring in
Vienna Decide to Produce at Least
Seven Novelties During First Season—
Revival of "Aida" First**

It is announced that Arturo Toscanini, the new conductor, and Emmy Destinn, the Bohemian dramatic soprano, will both make their debuts at the Metropolitan on the opening night of the season, November 16, when an entirely new production of "Aida" will be given. This was decided upon at the recent conference of Giulio Gatti-Casazza, Andreas Dippel and Alfred Hertz in Vienna. *Aida* is one of Fraulein Destinn's best rôles, so that the new soprano should be heard to advantage in making her first New York appearance. On the same evening Signor Amato, a new baritone from La Scala, will also make his American debut. Enrico Caruso will sing *Rhadames*, as usual.

Since leaving Vienna, Mr. Gatti-Casazza has spent a week in Paris, where he made partial arrangements for the exclusive rights of some new French operas he hopes to produce at the Metropolitan. He also made negotiations for the engagement of new singers for the French wing of the company and inspected the new designs for the scenery for "Aida."

At least seven novelties will be given during the first season of the new régime. These will include Eugen d'Albert's "Tief-land," with Alfred Hertz conducting, Puccini's early opera "Le Villi," Catalani's "La Wally" and Raoul Laparra's "La Habanera," under Signor Toscanini's bâton, and Tchaikowsky's "Pique-Dame" and Smetana's "Die verkaufte Braut," under Gustav Mahler's direction. The seventh novelty will be produced in English. It is not yet definitely decided upon, but it is expected that Goldmark's "Cricket on the Hearth" will be chosen.

Besides "Aida," several other repertoire operas will be provided with new scenery, among them "Tristan and Isolde" and "The Marriage of Figaro," which will be revived under the direction of Gustav Mahler, who will resume his duties in December. In "The Marriage of Figaro" the principal female rôles will be sung by Marcella Sembrich, Emma Eames and Geraldine Farrar. Special productions will likewise be made of "Cavalleria Rusticana," Massenet's "Manon" and Verdi's "Falstaff." The orders for the new scenery and costumes have been divided between leading firms in Europe and New York.

In addition to the new singers already announced, the following artists have signed contracts: German baritones, Fritz Feinhals, of the Munich Court Theater, and Walter Soomer, of the Leipsic Municipal Theater; tenor, Signor Bada; sopranos, Frau Kasjhowka, of the Darmstadt Court Theater, Fraulein Reizenberg, and Leonora Sparkes, of London; basses, MM. Bueros, Paterna, Ananian and Boz-zano. The engagement of Matja von Niessen-Stone has already been noted. According to Mr. Dippel, the weekly salary list will reach \$80,000.

The chorus for the coming season will



ELIZABETH DODGE

**This American Soprano, Who During the Past Year Has Been Accorded the Same
Spontaneous Recognition in Her Own Country as She Had Received Pre-
viously in Europe, Will Be One of the Soloists at the Forthcoming Festival in
Knoxville, Tenn. (See page 8)**

consist of 210 singers, while the orchestra will have 130 members, in all. A second new Italian conductor will be Francesco Spetrino, who will leave the Vienna Court Opera at the end of the present season. M. Speck, of the Paris Opéra, has been engaged as stage manager for Italian and French operas, while for the *corps de ballet*, which is being reorganized, Lodovico Sarocco of the Teatro San Carlos, Naples, has been engaged. The chorus masters will be Giulio Setti, of La Scala, and Franz Steiner, of the Munich Court Theater. Negotiations are now in progress with several new German tenors, who first have to arrange for leaves of absence from the theaters to which they are bound by contract.

It is planned to hold a Verdi Festival during March and April.

Ganz Celebrates July 4 in Zurich

Rudolph Ganz, the pianist, observed the Fourth of July by appearing in concert in Zurich at the big festival of the Swiss Press. During the Summer Mr. Ganz will fill a number of recital engagements in European music centers, while an extended European tour is booked for him for next Winter.

RIDER-KELSEY SINGS AT COVENT GARDEN

**Distinguished American Concert
Soprano Scores Success in
Opera**

**As "Micaela" She Overshadows Maria
Gay, the Spanish Interpreter of "Car-
men," at Historic Institution—A Tri-
umph for American Training**

Corinne Rider-Kelsey, the well-known American concert and oratorio soprano, has made her debut in grand opera at Covent Garden, London, singing *Micaela* in "Carmen." The first meager cable dispatches have now been followed by more elaborate details of the event which indicate that she scored a most emphatic success, not only with the public but with the most exacting of the critics.

In the same performance Maria Gay, the celebrated Spanish interpreter of the title rôle of Bizet's opera, made her reappearance in London, where she is a favorite of long standing, but Mme. Rider-Kelsey succeeded in focussing most of the attention of the audience upon herself. The critics acclaim her as an artist of exceptional natural endowments, to which she adds a *finesse* of vocalization and style but seldom met with on the opera stage. The *Don José* was Otto Marák, the new Bohemian tenor; Signor Scandiani sang *Escamillo*, while Charles Gilbert, of the Manhattan, contributed the impersonation he has made familiar to the New York public.

Mme. Rider-Kelsey's successful debut at London's historic temple of opera is fraught with peculiar significance, inasmuch as she is the first singer of purely American training who has ever appeared there. The honor she has thus won is not personal alone, as it reflects as well most favorably upon the conditions this country affords for fostering natural gifts and ability. The opportunity to enter the opera field came to her entirely unsolicited. It was while she was in London last Summer that Director Harry Higgins heard her sing at the home of a mutual friend and was so impressed by her voice that, disregarding the fact of her having had no stage experience, he made her a flattering offer to sing at Covent Garden this season.

Besides *Micaela* she will also sing *Marguerite* in Gounod's "Faust," *Zerlina* in "Don Giovanni" and, probably, *Mimi* in "La Bohème" before the current season closes.

Ocean Grove to Hear Miss Anderson

Marguerite de Forest Anderson, the flautiste, will make her debut at Ocean Grove next Monday evening, when she will play three solos, one with piano accompaniment, one with harp and organ and the third with orchestra. Her numbers will include compositions by Bach and Mozart.

Dresden Orchestra to Tour America

DRESDEN, July 6.—Willy Olsen, director of the Belvedere Orchestra Concerts, has made arrangements for a tour of America with his orchestra next season. The tour will close with a nine weeks' engagement in New York. Herr Olsen and his organization are well known to Americans who have visited Dresden.

ISADORA DUNCAN COMING

**Dancer of Beethoven, Gluck and Chopin
to Tour America Next Season**

LONDON, July 7.—Isadora Duncan, the American classic dancer, who made her London debut at the Duke of York's Theater last night, has signed a contract with Charles Frohman for a year's engagement in America. She will open her season in New York about the first of September and will appear through the year in all the principal cities between the Atlantic and Pacific.

Miss Duncan, whose art is supposed to have inspired Maud Allen, the much-talked-about "Salomé" dancer, confines herself to interpreting classical music in the measures of the dance. The music she interpreted last night was Gluck's "Iphigénie en Aulide." She also dances movements of the Beethoven symphonies and has a Chopin program, as well, in her repertoire.

Samaroff for Colonne Concert

PARIS, July 6.—Olga Samaroff, the American pianist, has been engaged to play at the Colonne Orchestra Concert in the Théâtre du Châtelet on October 25.

MANHATTAN "CARMEN" TO SING IN MILAN

American Girl Reads "To a Young Girl Out West" and Decides to Come Home

MILAN, June 28.—Clothilde Bressler-Gianoli, of the Manhattan Opera House, has been spending several days in Milan, arranging details of her special Autumn engagement here at the Teatro dal Verme. She has signed a contract with Manager Poli for ten performances of "Carmen" in September and October.

It may interest New Yorkers to know that the new general director of the Metropolitan, Giulio Gatti-Casazza, was at one time engaged to Maria Barrientos, the celebrated Spanish coloratura soprano, who became such a favorite in South America before she married and retired from the stage last Winter. She is now living in Buenos Ayres, where her husband is a wealthy merchant.

A practical result of John C. Freund's article, "To a Young Girl Out West," has already come to my notice. I lent the little pamphlet to an American girl here, come to study grand opera. She read and pondered, and finally came to the decision to go back home this Fall. Now, this girl is gifted with a voice better than the average, and has studied extensively in Boston, in Florence and elsewhere, but her head is also well poised on her shoulders. While the chances for happiness in marriage and home life may be calculated as 50 per cent. in a musical career, the chances against it are 99 per cent. Some may say "Oh, she got discouraged." Not at all; she simply realizes she is no "star," and has not the natural essentials or the means required to become a "star." So she calmly says, with her soft Southern accent, "Well, I guess I'll go back to my own country."

Basil Ruysdall, the American basso, had come to Milan with the intention of studying with Sabbatini, when he was suddenly called away to Berlin for three performances at the Royal Opera. He will return within a few days, however, to study Italian repertoire.

Edith de Lys, the Boston soprano, is making a noteworthy career in Italy. Besides having sung at the Massimo in Palermo, she has lately signed contracts for the Autumn season at Covent Garden, London, and an engagement at the Teatro Regio of Turin.

Tito Ricordi is reported to have said when someone was lamenting over the emigration of the best Italian singers to America, "They take away our stars, eh! Well, we will make others!"

Otilio Parelli, the young assistant conductor at the Manhattan last Winter, has been putting the finishing touches to his new ballet. While playing it over to the director of La Scala the other day the telephone rang. "What is that you are playing?" said a voice. "Parelli is playing his ballet for me," answered Director Mingardi. "Well, tell him to come to me to-morrow at 3:30," said the other, who was the Duke Visconte di Modrone, president and arbitrator-in-chief at La Scala. The duke complimented the young composer, expressing himself in favor of having the work produced at La Scala.

Titta Ruffo, the baritone, who, it is said, will be heard at the Manhattan next season, is a great favorite with the Italian public. He possesses a beautiful voice and much artistic temperament. A. M. E.



MARIA BARRIENTOS

This Spanish Soprano, Now Married and Retired, Was Once Engaged to Giulio Gatti-Casazza

MRS. WILSON-GREEN'S PLANS

Washington Manager Will Continue Her Morning Musicales at the Willard

WASHINGTON, D. C., July 6.—Mrs. Kate Wilson-Greene, who has charge of most of the local concerts given by visiting artists and musical organizations, has already mapped out her plans for the coming season. Although not complete, her prospectus calls for five Boston Symphony concerts and five Wilson-Greene morning musicales at the Willard with Geraldine Farrar, Alessandro Bonci, Charles Glibert and the Hess-Schroeder Quartet as the attractions.

She also expects to arrange a concert with Mme. Melba, who has not sung in Washington for three years, and a recital by Paderewski. In addition to her managerial work, Mrs. Wilson-Greene has a large class of students.

MISS ABARBANEL HONORED

She Will Sing "Sonia" Before Many Notables in Marienbad

Lina Abarbanel has been engaged to sing *Sonia* in "The Merry Widow" in Marienbad. Over all the German and Austrian Merry Widows she has been chosen to sing the principal rôle in the piece when it is done in honor of King Edward's visit to Marienbad. At least two kings, Franz Josef and Edward, will hear Miss Abarbanel's *Sonia*, and it is not at all unlikely that other royalties will be there.

Mrs. Langtry and the Duchess of Marlborough are likely to be in the audience, and it is quite possible that Geraldine Farrar and Mary Garden will also wave the banner of lyric art over the popular Bohemian bath town.

Richard Arnold's Vacation

Richard Arnold, vice-president of the New York Philharmonic Society, with Mrs. Arnold, went to Lake Hopatcong, N. J., on July 1, for a three-weeks' vacation. At the end of that time Mr. Arnold will go to Canada for the rest of the Summer, returning to New York during the first part of September.

Alexander Birnbaum, of Lausanne, Switzerland, has been engaged as conductor-in-chief for the Komische Oper, Berlin.

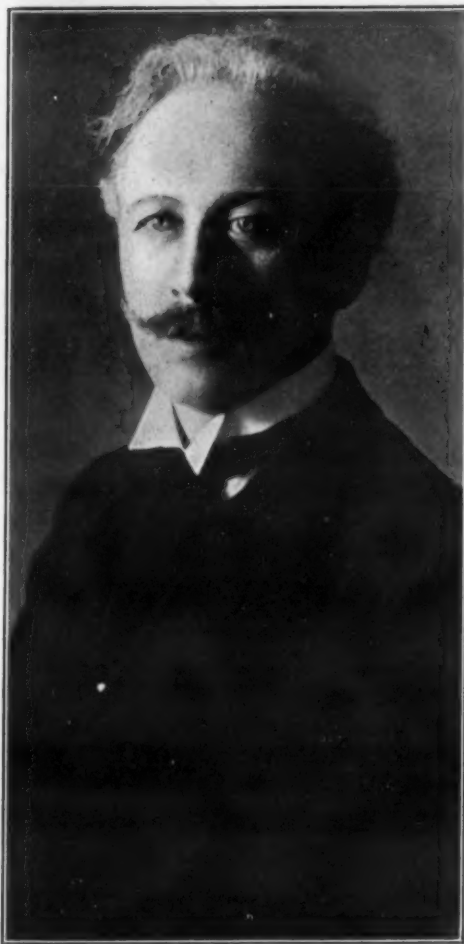
LOS ANGELES NEEDS LEANDRO CAMPANARI

His Presence Will Serve to Clarify the Disturbed Choral Situation

LOS ANGELES, July 4.—Though the quiet of Summer occupies most of the music field in the Southwest, there is a very strong undercurrent of discussion in Los Angeles regarding the choral situation next year.

After many seasons of varying, disastrous ventures, most of the choral believers realize that at last a man has come who will be able to do remarkable things with the local choral body—if public interest promises strength enough to warrant his attention.

This leader is none other than Leandro Campanari, who has given one remarkable concert with the Treble Clef Club, and who, if he remains here as he intends, will probably be called upon for important undertakings in the Autumn.



LEANDRO CAMPANARI

Former Conductor at the Manhattan Opera House and Now Identified with the Musical Life of Los Angeles

The trouble in the past has been the lack of proper direction. A number of good musicians have honestly taken hold of the proposition, but from one cause or another they have lacked the qualities of leadership and the ventures have failed.

Mr. Campanari's undertaking with the Treble Clef Club recently left no doubt as to his consummate mastery of a vocal force. His fine handling of an orchestra which was entirely new to him, and with which he had had only two rehearsals, was another telling point. His playing of the Grieg "Peer Gynt" suite was generally pronounced the best interpretation of the work ever given here.

The subject of the formation of a new

choral society has been an intimate matter of discussion for a number of weeks, and it now seems very likely that plans will be definitely matured before Autumn, both for such a society and for a very comprehensive series of undertakings. J. J.

CHRISTIAN BACH ABROAD

Milwaukee Orchestra Director on an Extended European Trip

MILWAUKEE, WIS., July 6.—Christian Bach, one of Milwaukee's oldest and best-known musicians, is now on an extended tour abroad. He will visit the leading attractions of Europe and will make special investigations of some of the noted musical organizations of Berlin. Professor Bach's excellent work at Milwaukee has been attracting the attention of several German orchestra conductors, and it is said that the well-known Milwaukeean will be asked to direct some of the noted organizations of Berlin. He was born in Germany and received his early musical training in that country.

During the absence of Mr. Bach, Bach's Symphony Orchestra and Military Band are under the direction of his son, Hugo Bach. M. N. S.

MUNKACSY IN PARIS

New York Violinist Will Tour Europe Until Next December

PARIS, July 4.—Jan Munkacsy, the New York violinist, arrived here last week for his European tour, to end in December, after which he will return to the United States to make a series of appearances there.

He played here recently at a well-known Russian club in conjunction with Princess Baratoff of Russia, and is scheduled to perform at Vienna, Budapest, Berlin and other Continental cities. His plan to play before the Czar of Russia, as already announced in *MUSICAL AMERICA*, has been abandoned owing to the illness of the Czarina.

SCHUMANN-HEINK AT HOME

Received Offer from Metropolitan, but Was Obligated to Decline It

Mme. Schumann-Heink has just reached her pretty home in Singac, N. J., after one of the most arduous seasons. For the next two months she will take a much desired rest, and spend her time in romping and playing with her family, tramping over the seventy-five acres of her beautiful estate of farm, field and wood.

When asked if there is any likelihood of her singing at the Metropolitan next season, she replied:

"Mr. Dipple made me a very flattering offer, including all expenses, but in view of my European engagements I was compelled to decline it."

MR. HABELMANN IN EUROPE

New York Teacher Will Coach His Pupils Who Are in Opera Abroad

Theodore Habelmann, the operatic coach and teacher of singing, sailed for Europe on the *Kaiser Wilhelm der Grosse*, June 30, and will return on the same steamer September 2, to resume his classes in New York. His secretary will take care of his business interests during the Summer at No. 909 West End avenue.

Mr. Habelmann went abroad at the request of former pupils who are engaged in various opera houses on the continent. They have expressed the desire to spend their vacations in study with him.

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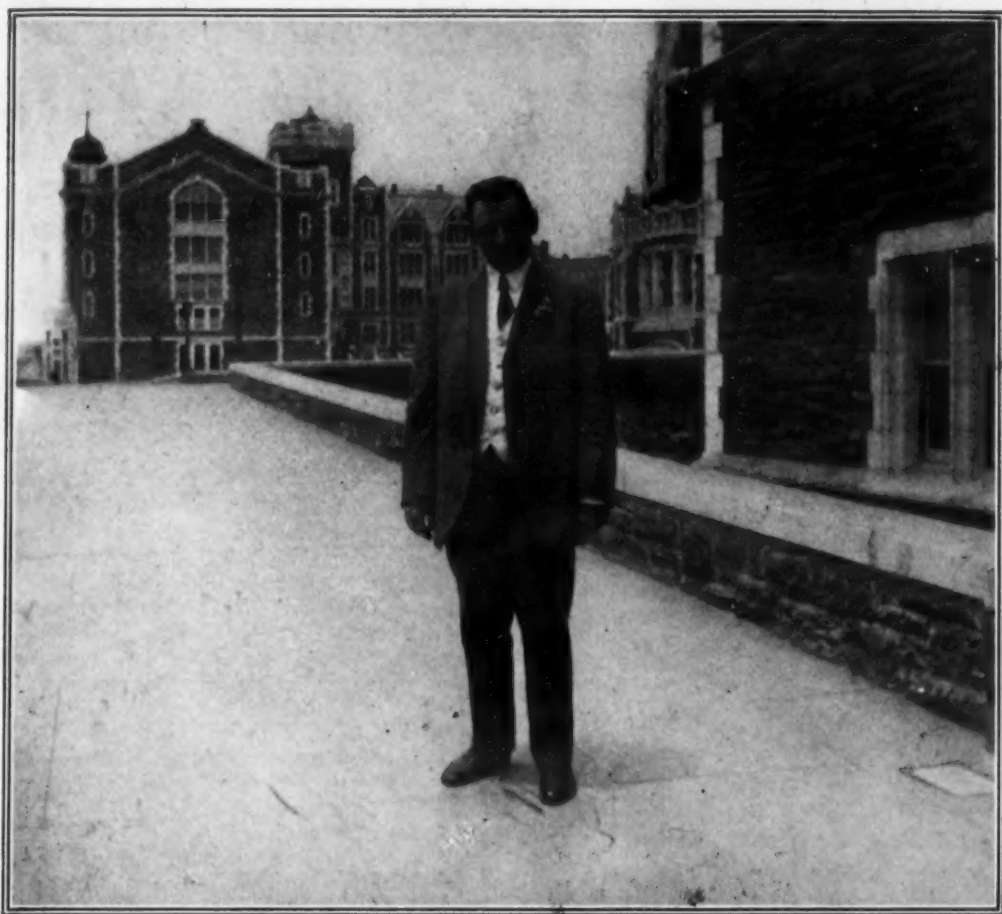
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Adela Verne and Josephine Swickard Featured on Last Program—Notable Papers Read by H. Brooks Day, Anna Ziegler, Herwegh Von Ende and Many Others—Association Decides to Convene in New York Again Next Year



J. WARREN ANDREWS

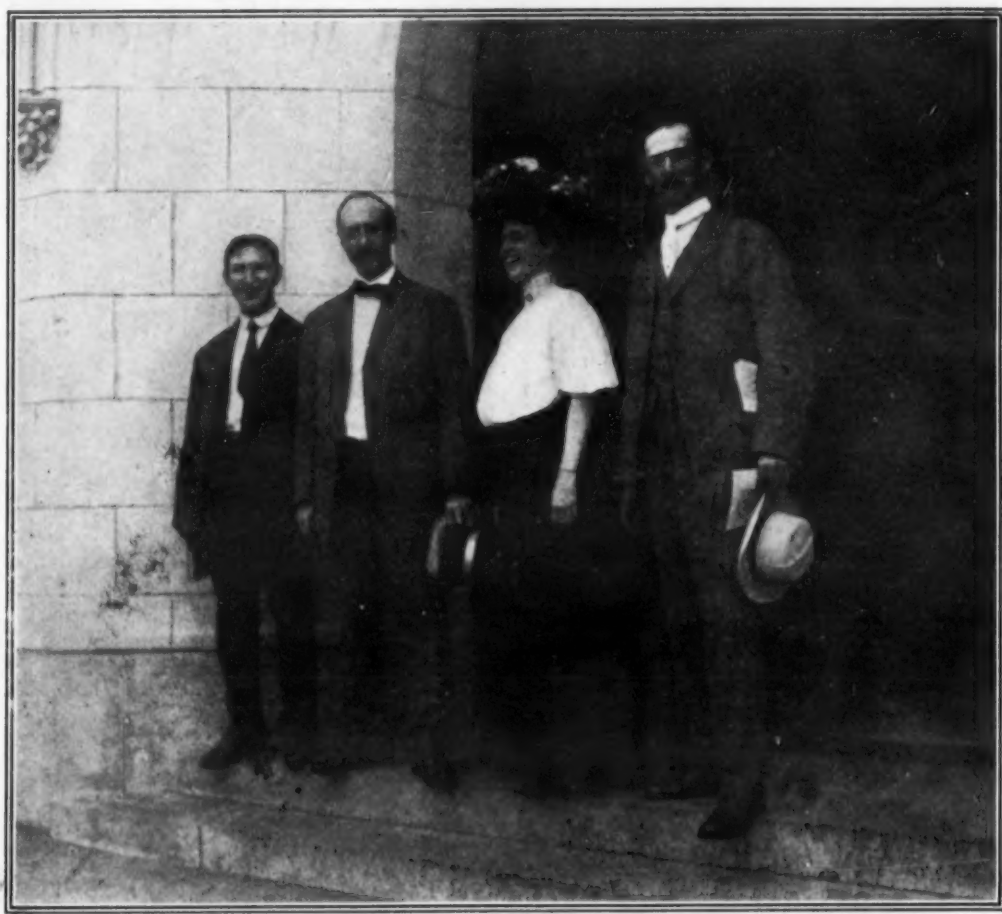
Elected Vice-President of the New York State Music Teachers' Association for the Ensuing Year—He Is the Organist of the Church of Divine Paternity, New York City, and Has Been President of the Association for the Past Year

After three days, every hour of which was given over to the consideration of various branches of teaching, to business, or to enjoyment of the music of guests or fellow members, the New York State Music Teachers' Association finished its convention on Thursday evening, July 2, at the New York College of Music. That much looking to the improvement of music instruction in the State was accomplished and that this, its twentieth time of fore-

In last week's MUSICAL AMERICA the proceedings of the first two days were noted. On the last day, July 2, the auditorium was devoted to a symposium on the New York City public school music system, for which all the teachers of music in the schools gathered. Anna Judge, of the Wadleigh High School, spoke on "High School Music," and Eugene Morris, a music supervisor of Brooklyn, presented the work of the elementary schools in this line; Charles Yerbury discussed the advantages of the numbered scale for teaching purposes, as used in this city, over the standard "do-re-mi," and Miss U. E. Wemyss-Burns read a paper showing the fine results of the employment of rote singing among mentally defective children.

In the lesser group discussions Mme. Anna E. Ziegler conducted the "round table" on voice, reading a paper on the importance of developing the entire range of the singing voice, and W. A. White, of Syracuse University, offered one in which the proper relation of ear training and grammar of music education from public school to university was discussed. Dr. Geritt Smith conducted the "round table" on organ; and in that on piano, presided over by E. M. Bowman, Eugenio Pirani played a program of his own compositions illustrating the use of concert études in regard to piano study, technique and tone production.

After a business session lasting from ten o'clock till twelve-thirty, and sometimes markedly warm, during which the constitution was read and re-read several times and discussed from a number of viewpoints, but finally let stand as it was, the following officers were elected for the year: Pres-



PROMINENT AT MUSIC TEACHERS' CONVENTION

From Left to Right the Group Represents Frank F. Shearer, of Lockport, N. Y.; Carl G. Schmidt, of New York City; Anna Laura Johnson, of Elmira, N. Y., and Charles E. Van Laer, of Rochester, N. Y.

ident, Edmund M. Severn, New York; vice-president, J. Warren Andrews, New York; secretary, Anna L. Johnson, Elmira; treasurer, Frank F. Shearer, Lockport; chairman of program committee, Perry Averill, New York; members, J. Christopher Marks and Edward W. Berge. The convention next year will again be held in this city, probably at Columbia University.

The afternoon was devoted to concert programs given by Melvin Charlton, the organist; E. Hart Bugbee, violinist; Augusta Cottlow, the pianist; Beatrice Fine, soprano; Robert Craig Campbell, tenor; Edmund Severn and Sam Kotlarsky, violinists.

Kotlarsky, the young Russian violinist, was the bright particular star of the last concert of the afternoon, and he played two solos in a manner that immediately won his audience. He chose the "Andantino and finale" by Saint Saëns and "Zigeunerweisen" by Sarasate. Mr. Severn, also violinist, played his own "Blessed Damosel" melody and a "Bacchanal," accompanied by Mrs. Severn, and Robert Craig Campbell and Beatrice Fine were excellent as tenor and soprano, respectively, Miss Fine winning much applause with Handel's "Let the Bright Seraphim," accompanied by William G. Hammond on the organ, and with Haydn's "Mermaids' Song," while Mr. Campbell gave a good account of himself in a group by Franz and in a pair of songs in which he was accompanied by the composer, Arthur Voorhis.

Much had been anticipated from Miss Cottlow, and she gave one of her usual brilliant programs. She played:

Organ Prelude and Fugue, D Major, Bach-Busoni
Romanze, F. Major, op. 118, No. 2, Brahms
Mazurka, B Flat Minor, op. 24, No. 4, Chopin
Scherzo, C Sharp Minor, op. 39, Chopin
Sonata Tragica, op. 45, MacDowell
"Clair de Lune," Debussy
Prelude, A Minor, Debussy
"St. Francis Preaching to the Birds," Liszt
Tarentella, Liszt

The brilliant climax of the convention came in the evening at a piano, harpischord and vocal recital by Adela Verne, pianist,



JOSEPHINE SWICKARD

American Soprano, Who Sang at the Closing Concert of the Convention

gathering since its formation, was replete with features of interest, benefit and instruction was the general verdict when the sessions had closed. Perhaps never before have the features of a purely entertaining nature been of so varied or of so high an order; and the papers read at the "round tables," as well as the discussions there, cannot fail to have beneficial results which will be widely felt.



AUGUSTA COTLOW

She Gave a Piano Recital on the Last Day of the Convention



LOUIS ARTHUR RUSSELL

Chairman of the Round Table on Voice at the New York Teachers' Convention

Josephine Swickard, soprano, and Dr. Carl Dufft, basso. The program follows:

Piano Solos—
Organ Prelude and Fugue in A Minor, Bach-Liszt
Scherzo, Mendelssohn
Four pieces for harpischord—
a "Les Barricades Mystérieuses," Couperin
b "Le Moncheton," Couperin
c Minuet, Handel
d Sonata in A Major, Scarlatti
Staccato Etude, Rubinstein
(Continued on page 6)



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WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

RUDOLPH GANZ PLAYS
IN LONDON CONCERTClara Butt Makes Reappearance
After Long Absence in
Australia

LONDON, June 30.—Rudolph Ganz, the Swiss pianist, scored a great success at the concert of the London Symphony Orchestra, under Sir Alexander Mackenzie, on Sunday afternoon. Mr. Ganz played the Tchaikowsky Concerto in B flat minor with such freshness, individuality and brilliance as to arouse the hot and jaded critics to unwonted expressions of approval. The other soloist was Ben Davies, the tenor, who introduced a new "Irish Love Song" by Hamilton Harty, besides singing "Siegmund's Love Song," from "Die Walküre."

On Saturday Clara Butt and Kennerley Rumford were greeted by a large audience at their reappearance at Albert Hall after their long absence in Australia and New Zealand. As an appropriate novelty, Mr. Rumford sang a new Maori song by Alfred Hall entitled "Waiata Poi." Mme. Butt's novelties were Arthur Somervell's "In the Doorway" and "Under the Rocks," Granville Bantock's "Eastern Love Song" and Herman Löhr's "Four Years More." She and her husband also sang a new duet by Löhr, entitled "The Day Is Done."

Mme. Kirkby-Lunn feels that after completing the Covent Garden season, following close on her engagement at the Metropolitan, she will be quite ready for the complete rest she intends taking at her Summer home near Tunbridge Wells. At the same time she is looking forward to a strenuous season next Winter. In the Autumn she will be occupied with important engagements at the festivals in Sheffield, Norwich and Bristol, and other engagements she has accepted will keep her in England until the end of January, when she leaves for Germany, to sing as a "guest" at the principal opera houses there, returning to England only in time for the Spring opera season at Covent Garden.

Paderewski made his usual success at his first recital at Queen's Hall since his return from America. His program comprised his own sonata in E flat minor, Beethoven's Sonata in E flat major, op. 27, No. 1, a Chopin group, including the scherzo in B flat minor, and a number of Liszt transcriptions.

Lina Cavalieri, the Italian beauty and, incidentally, opera singer, was wise in choosing *Manon Lescaut* as her debut rôle at Covent Garden, as her voice is heard to better advantage in this part than in any other she sings, and, consequently, the first impression she has made upon London opera-goers has been favorable rather than otherwise. She already has the town talking about her beauty and her jewels.

Last week opened at Covent Garden with a repetition of "Aida," with Emmy Destinn, Kirkby-Lunn, Giovanni Zenatello, Marcoux and Robert Radford in the cast. On Tuesday "The Barber of Seville" was given again with Tetrazzini, Bonci, Gilbert and Sammarco; on Wednesday, "Manon Lescaut," in which Zenatello and Scotti supported Mme. Cavalieri; on Thursday, Bizet's "Pearl Fishers," with Tetrazzini, Bonci, Sammarco and Marcoux; on Friday, "La Bohème," with Melba, Felia Dereyne, Zenatello, Gilbert, Marcoux, Scotti and Gianoli-Galletti, and on Saturday "Carmen," with Maria Gay, Corinne Rider-Kelsey, Otto Marak, Gilbert, Crabbé and Scandiani.

Ernest Sharpe, the American basso, de-

AMERICAN GIRLS TO TOUR WITH TETRAZZINI



CARMELA AND GRAZIA CARBONE

Carmela and Grazia Carbone, the Buffalo singers who have distinguished themselves both as duettists and soloists, are spending the season in London, where they are filling both public and private engagements. The Misses Carbone, who have long been popular in England, have been engaged to accompany Luisa Tetrazzini on the concert tour that has been arranged for the Florentine singer in England, Scotland and Ireland early in the Fall.

voted the seventh and last of his series of song recitals to American composers. Edward MacDowell, unfortunately, was missing from the programme, but George Chadwick and Clayton Johns were both represented. Nothing sung during the afternoon made a more favorable impression than Eleanor Everest Freer's "Be True." W. A. Fisher's "Sigh No More, Ladies," and songs by Charles Fonteyn Manney were also included.

George Meader, the American tenor, made an excellent impression at his recital in Bechstein Hall. One critic says that he "has set a fine example to his artistic brethren by sending his audience away wishing for more." The same writer declares that "the voice is firm and full, the enunciation clear and the readings careful." His greatest success was scored with Brahms' "Meine Liebe ist grün" and Massenet's "Sérénade du Passant."

Dora Becker followed up her debut recital with a concert with Halsted Little, soprano, at which Miss Becker played Bach's Adagio and Fugue in E Minor and Rubinstein's Sonata, Op. 49, with the same fluent technique and distinction of style that evoked so much favorable comment on her first appearance. E. B. M.

London Tries "Pêche Tetrazzini"

LONDON, July 4.—The rivalry between Melba and Tetrazzini has been carried into the kitchen and the prominence of "Pêche Melba" is now seriously rivaled by "Pêche a la Tetrazzini."

In this case the peach is first poached in hot syrup for about ten minutes. It is then placed in a double silver dish, the bottom compartment of which is filled with ice. The peach, occupying the upper and open part of the dish, is then surrounded by strawberries and slices of oranges, then dressed with port wine and maraschino and finally covered with vanilla ice cream.

MASCAGNI CONDUCTS
"AMICA" IN TRIESTEComposer Severely Criticised for
Performances at Popular
Prices

TRIESTE, AUSTRIA, June 29.—Pietro Mascagni, who has been touring Italy with his opera "Amica," gave two performances of the novelty here. Notwithstanding the tremendous heat, the theater was completely filled, every seat having been sold days in advance.

Mascagni, as usual, won a distinct personal success as a director, but as far as the opera itself is concerned, though applause was not lacking, and it cannot be denied that there are many beautiful pages in the score, Trieste, like many other cities, demands of Mascagni at least the equal of, if not an improvement upon, "Cavalleria Rusticana." Critics claim that "Amica" lacks the emotional force that is expected in Mascagni's music. His "Iris," which was produced in New York last Winter, was not a success here; "Amico Fritz," also, was received with indifference, and the general opinion is that "Amica" would have had the same reception as they did had it not been for the presence of the composer as director.

At Parma, during the Carnival season, even the composer's presence did not save the opera, as the public hissed not only the music but Mascagni himself for having written it. A little incident occurred at the first performance which caused considerable comment. After the first act the maestro was called out before the curtain and presented with a laurel wreath tied with the Italian tricolor, the red, white and green. When he descended into the orchestra to begin the second act a police commissioner went into the dressing room and removed the ribbons from the wreath. The artists demanded an explanation and the reason given was that the colors in the presence of so many Italians were likely to create a disturbance. The artists did not consider this sufficient cause, and they protested vehemently, but to no avail.

Mascagni remained in Trieste for two extra performances of his "Amica" at popular prices, the result being that he has been most severely criticised, the public considering it undignified of a composer of his reputation to conduct popular-priced performances. However, the poor people benefit by the loss of the composer's dignity, as they are enabled to hear his opera and see him direct for the small sum of twenty-eight cents.

At the Teatro Fenice here the International Grand Opera Company has just terminated a successful season after giving "Il Barbiere di Siviglia," "Carmen" and Legrand Howland's "Sarrona." In the last-mentioned, two American singers had the leading female rôles, Margaret Cain appearing as *Filene* and Elizabeth Harwas in the title part. L. G. H.

Never Criticise Royal Compositions!

One of the novelties of the London season has been a concert devoted entirely to the works of royal composers, of whom the number is considerable. It was given by Aloys Lorraine. *Truth* recalls Brahms's sarcastic remark that it is always injudicious to criticise such works, since one could never be quite sure who might not have written them.

A transcription of Vincent d'Indy's "Souvenirs" for piano solo by Blanche Selva, the French pianist, has just been published.

FREDERIC H. COWEN WEDS

Many Musicians at Marriage of English
Composer and Young Singer

LONDON, June 30.—On Tuesday of last week the marriage of Frederic H. Cowen, the well-known conductor and composer, and Frederica Richards, a young singer who has studied with Sir Charles Santley and made a reputation as a concert singer while touring with Mme. Albani, was the principal topic of interest in the London music world. The ceremony was of a simple nature, and the guests included Ada Crossley, Edward German, Ben Davies, Watkin Mills, Clara Butt, Kennerley Rumford and other prominent musicians.

The London Philharmonic Society, the Bradford Festival Choral Society, the Liverpool Philharmonic Society and the members of the Cardiff Music Festival all sent elaborate gifts, as did also Sir Edward Elgar, Landon Ronald, Wilhelm Ganz, Sir Alexander MacKenzie, Mr. and Mrs. Henry Wood, Sir Charles Santley and many others. The newly married couple remained in town until after Dr. Cowen filled his engagement at the Butt-Rumford recital on Saturday afternoon, after which they left to spend their honeymoon on the continent.

Blaze at Berlin Royal Opera

BERLIN, July 3.—Fire broke out in the Royal Opera House this forenoon, having caught from a plumber's furnace being used in the fourth gallery. The roof of the old structure was soon blazing, but the firemen extinguished the flames before more than a small part of the roof had been destroyed. While the damage will amount to but a few thousand dollars, it is probable that the opening of the opera season, set for August 16, will be delayed.

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WORCESTER MUSIC FESTIVAL PLANS

Noted Soloists Engaged for Series of Concerts—Miss Cottlow to Be the Pianist

Arrangements for the fifty-first Worcester Musical Festival are sufficiently complete to make an announcement of the general scheme of concerts. It will be held in Mechanics' Hall, Worcester, the week September 28-October 2, inclusive, the public rehearsals being on the first two dates and the five concerts Wednesday evening and Thursday and Friday afternoons and evenings.

The works to be given are Saint-Saëns' "Samson and Delilah," September 30; Edward Elgar's cantata, "Caractacus" (first time in Worcester), on Thursday evening, and artists' night, Friday Evening, a Beethoven program including "Fidelio."

The artists already engaged are Mme. Jeanne Jomelli, of the Manhattan Opera House, and George Hamlin, tenor, who will sing in "Caractacus." Mme. Louise Homer, the Metropolitan Opera House contralto, Emilio de Gogorza, baritone, and Daniel Beddoe, tenor, will sing in "Samson and Delilah." Negotiations for other artists for these two works are now being made.

The festival pianist is Augusta Cottlow and will play at the Friday afternoon concert, and the soloist at the Thursday afternoon concert will be May Mukle, the London 'cellist, who opens her second American tour at this festival.

The conductors are Dr. Arthur Mees of the choral works and Franz Kneisel of the instrumental program. The Boston Symphony Orchestra of sixty pieces has been engaged for the week.

EDITH CASTLE SINGS AT BOSTON CONVENTION

Contralto One of the Soloists for the Federation of Women's Clubs—
Jessie Davis, Accompanist

Boston, July 6.—Edith Castle, the contralto, took part in a recital last Monday afternoon in Potter Hall in connection with the conference of the Federation of Women's Club. Miss Castle's selections included Leoncavallo's "Mimi Pinson," Holmes's "Sous les Oranges," Whelpley's "The Nightingale" and Fairfield's "The Night and Dawn."

The Fairfield number was perhaps the most effective, although all four selections brought out the beautiful quality in Miss Castle's voice in a most attractive manner. "Mimi Pinson" was sung with fine expression. Her enunciation in both French and English was noteworthy for its clearness. Miss Castle is to sing at King's Chapel during the Summer, substituting for Mrs. Bertha Cushing Child.

Delightful accompaniments for all the solos on the program were played by Jessie Davis, the Boston pianist. At a recital early in the afternoon Miss Davis assisted Myron W. Whitney, Jr., and played three solo numbers: Arensky's "Pres de la Mer," Debussy's "Clair de Lune" and Chopin's Valse in A Flat.

Miss Davis's fine execution and expression both as a soloist and an accompanist

have been mentioned before in MUSICAL AMERICA. Mr. Whitney and the other soloists on the program gave much pleasure. D. L. L.

Female Chorus for Ocean Grove

OCEAN GROVE, July 6.—Since, in former years, the lack of anthems and first-class choir music was greatly felt, Director Tali Esen Morgan has announced that he will organize a three-part female chorus for service at the Sunday meetings in the Auditorium. This will be a big addition to the services, as the chorus will consist of sopranos, first sopranos and altos.

Felix Mottl's version of Donizetti's "Elixir of Love" is to be added to the repertoire of the Vienna Court Opera next year.

VIRGINIA LISTEMANN CAUGHT BY CAMERA IN TEXAS FLOOD CENTER



VIRGINIA LISTEMANN
Boston Soprano Who Has Been Touring the West with the Innes Orchestra Band

Boston, July 6.—The cut used herewith shows Virginia Listemann, the talented young soprano of this city, who has been touring the West extensively this Spring and early Summer as soloist with Innes's Orchestra Band. The picture from which the illustration was made was taken near Fort Worth, Tex., during the time of the recent flood in that section.

At the close of Miss Listemann's engagement she will spend the Summer with her family at their Summer home in Wisconsin. Early in the Fall she will return to Boston with her father, the distinguished violinist, and will be in the East the larger part of the coming musical season. Miss Listemann's brothers, Paul Listemann, violinist, of the Metropolitan Opera House Orchestra, and Franz Listemann, the 'cellist, of New York, will also spend the Summer with their parents in Wisconsin. D. L. L.

HESS ON VACATION AFTER BUSY YEAR

Violinist Resting in Germany Before Returning to Begin Quartet Rehearsals

Professor Willy Hess, the well-known violinist, who will resume his old position as concert-master of the Boston Symphony Orchestra next season, is now spending a few weeks in the Taunus Mountains, Germany, with the members of his family. A number of his pupils have followed him there and are continuing their work through the warm weather. Early in August he will return to America and immediately begin rehearsals with Alwin Schroeder, Lionel Tertis and Mr. Theodorowicz, his colleagues in the new Hess-Schroeder Quartet.

Since leaving America Professor Hess has spent a most interesting year, dividing his time, between teaching and appearing in concerts under the most flattering auspices in the leading music centers of the Old World. After traveling all last Summer he settled for the Winter in Bonn, where he had a picturesque home near the Rhine Mountains. There he taught a number of talented pupils, among them several Americans and a few English students. In November he began his concert season, and besides playing a great deal in Germany he made two trips to Holland and England in January and February, many of the concerts being given under the conductorship of Hans Richter.

One of his most important engagements was his appearance at the Singakademie, Berlin, with the Berlin Philharmonic Orchestra in March, when he played Max Bruch's third and seldom-heard concerto at the express wish of the composer, who is an old friend of his. Last month he completed a tour of Belgium and England with the Cologne Male Choral Society, with which he appeared in Cologne, Antwerp, Brussels, Manchester and London, his success being reported in MUSICAL AMERICA at the time. In Brussels he was introduced to the Crown Prince and Crown Princess of Belgium, the latter evincing special interest in him as she also plays the



PROF. WILLY HESS

The Concert-master of the Boston Symphony Will Return to America Early in August After a Year's Leave of Absence

violin and is considered a very accomplished amateur.

Professor Hess is anticipating a genuine home-coming pleasure in his return to America. He and his fellow-members of the Hess-Schroeder Quartet are enthusiastic over the work before them, and the present prospects augur most favorably for the new organization's career.

Showed Appreciation of Miss Goodson

About ten minutes before Katharine Goodson went on to the platform at her Orchestral concert at Queens Hall on June 2, a large bust of Julius Caesar was brought in the artists' room, with a card from an enthusiastic admirer. The following words were written on the card: "This bust of a great man is sent to a great woman as a token of fervent admiration from an enthusiastic lover of her perfect art."

Metropolitan Conservatory Ends Season

CHICAGO, July 6.—The Metropolitan Conservatory, under the direction of Harry Dimond and W. H. Eis closed the season's work with a concert by the following pupils: F. Bednarek, Fronie Collins, Gertrude Steinkraus, Irene Stolofsky, Saul Kahn, Clarence M. Eis, Cella Staples, Harriett Nelson and Ross Caldwell.

C. W. B.

Clara L. Stambach, a well-known music teacher of Buffalo, N. Y., is giving a course of music during July for the benefit of teachers in the public schools. Ear training, sight reading, dictation, elementary theory, voice culture, etc., are on the list of courses taught.

Boston Artists in Recital

Boston, July 13.—Edith Thompson, the pianist, and Lilla Ormond, contralto, presented a program of interest at a private recital given at the beautiful Summer home of Mrs. Amory Eliot, at Manchester-by-the-Sea, last Friday afternoon. Mrs. Eliot is one of the leading members of the Summer colony at Manchester, and the recital was one of the smartest of the early Summer musical affairs.

Miss Thompson's numbers included Rachmaninoff's Prelude, a Schumann Novelllette, Chopin's Etudes, op. 25, Nos. 6, 7, 9 and 11, and the Strauss-Schulz-Evler "Blue Danube" Waltzes. Miss Ormond sang two interesting groups of songs. Her accompanists were played by Mrs. Charles White. Miss Thompson will spend a portion of July at Marblehead Neck, and will be in the White Mountains during August. D. L. L.

The tenor Isalberti, with whom Oscar Hammerstein was said to be in negotiation, and who makes his headquarters in Brussels, has just made his debut in Ostend. His voice is warmly praised, as is also his acting in "Tosca," "La Bohème" and "I Pagliacci." In other operas he is said to be less successful.

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NEW YORK TEACHERS' CONVENTION CLOSES

(Continued from page 3)

Soprano Solos—
a Canzonette.....Haydn
b Rose, wie bist du reizend.....Spohr
Piano Solos—
Sonata, op. 35.....Chopin
Bass Solo—
Song of Pan.....J. Sebastian Bach
Soprano Solos—
a "A Maid Sings Light and a Maid
Sings Low".....MacDowell
b "In the Skiff".....Grieg
c "Gretchen am Spinnrad".....Schubert
Bass Solos—
a "Now Sleeps the Crimson Petal".....Quilter
b "Robin Goodfellow".....Morgan
Soprano Solos—
a "Waldesamkeit".....Brahms
b Arabian Song.....Dellibes
Bass Solos—
a "Liebestreue".....Brahms
b "Meine Liebe ist grün".....Brahms
Piano Solos—
"The Wind".....Alkin
Rhapsodie No. 2.....Liszt
Evelyn Crawford was the very efficient accompanist.

H. Brooks Day, speaking on the training of boy choirs on Wednesday morning, called attention to the fact that a boy's voice properly trained lies between the lower F in the treble clef to the B flat in the second space above the clef, and claimed that his voice should be developed on the thin, clear, bright tone register, taking pains to place it "at the teeth," exercises given being directed principally to developing the high register, from the top notes down to the lower. It was on the lower tones that the danger lay; hence great care should be spent upon the lower register.

In the course of her discussion Mme. Ziegler propounded the question: "What is the difference between a good natural voice and a cultivated voice?" Her answer was that a fine natural voice is one which has naturally perfect adjustment of the entire vocal apparatus but, while apparently as strong as a trained voice, must never be given the tasks of the latter, for the adjustment that makes the tone is by no means the equal in strength and power of endurance of the trained vocal organs, which develop to almost twice their size and become a tissue hardly to be recognized as the same cords seen with the laryngoscope in the early stages of development.

Complimentary to the members of the association, the Wanamaker store gave a testimonial concert in its auditorium Friday afternoon. The following artists were present: Virginia Wilson, soprano; Ada Campbell Hussey, contralto; Anita Marquisee, violinist; Freeman Wright, bari-

tone; W. E. Flint, dramatic reader; Ward Stephens, organist; Hans Kronold, cellist, and Arthur Depew, organist.

A number of members also took advantage of the invitation of Tali Esen Morgan and visited Ocean Grove on Friday, to attend the opening recital of the new Hope-Jones organ, which has just been installed in the great auditorium.

CECIL JAMES IN BLAIRSTOWN

New York Tenor Participated in Sixtieth Anniversary of Academy

The accompanying photographic reproduction represents Cecil James, the New York concert tenor, at Blairstown, N. J., where, early last month, he participated in the performance of Gaul's "Joan of Arc,"



CECIL JAMES

given in connection with the sixtieth anniversary of the Blair Academy.

Mr. James will spend his Summer vacation at Asbury Park, N. J., and will find time enough to act in the capacity of soloist at St. Peter's Episcopal Church, in Galilee. He reports heavy bookings for the coming concert season.

CECIL FANNING POPULAR IN LONDON

His Engagements for Next Season Compel Him to Refuse Mr. Dippel's Offer

LONDON, June 29.—Since his recent recital at Aeolian Hall Cecil Fanning, the young American baritone, has filled many private engagements, appearing at musicales given by such prominent people as Lady Spires, Countess Becktve, Mrs. Moberly Bell, Commander Gibbons and Mrs. Barney. He has also sung at recitals at Mme. Liza Lehmann's, Mrs. Thornberg-Cropper's, in the latter instance in the presence of the Princess Victoria and the Countess Glicken, and has also been heard privately with Blanche Marchesi and Mrs. Landon Ronald.

Before leaving London Andreas Dippel, the new administrative director of the Metropolitan, and Conductor Alfred Hertz arranged to have Mr. Fanning sing for them in one of the large halls here. When he had sung one number they insisted upon his singing four more, and at the close Mr. Dippel asked him if he would accept a contract with the Metropolitan and in the meantime go to Germany to learn three rôles, an offer which he was compelled to decline for the present, owing to previous engagements for the near future.

At his recital, which has already been noted in MUSICAL AMERICA, Mr. Fanning received sixteen recalls and added four encores to his comprehensive program, which consisted of compositions by Schubert, Loewe, Massenet, Hugo Wolff, Richard Strauss, Taubert, Kjerulf, Helen Hopekirk, Pier Tirindelli, Arthur Whiting and Charles S. Burnham. His accompanist was H. B. Turpin, to whom he gives all the credit for his training.

In the audience were such celebrated people as Sir Alma-Tadema, Liza Lehmann, Mr. and Mrs. Arthur Nikisch, Mr. and Mrs. Rudolph Ganz, Olga Samaroff, Mrs. Maude (Jenny Lind's daughter), Countess Becktve, Admiral and Mrs. Kinnehan, Mrs. Moberly Bell (wife of the editor of the London Times) and Vivian Hamilton.

With Mr. Turpin he will spend a couple of months in Paris, resting and studying, until he returns to America, sailing September 5. He will open his Fall season at the Maine Festival, when he will sing the music of *Amonasro*, in "Aida," twice, and give two song recitals as well. He will also sing early in the Fall with the Hartford Orchestra, while another of his



CECIL FANNING

American Baritone Who Has Been Winning New Successes in London

engagements is to open a new music room in the home of one of Washington's society leaders. He has also been engaged as the only soloist for the MacDowell Society's entertainment at the Plaza Hotel, New York, on November 10, when living pictures illustrating the paintings of old masters will be given. Later he will be the soloist at a concert to be given by the Columbus Women's Musical Club. L. J. P.

Mme. Ziegler's Summer Classes

Anna E. Ziegler, the New York vocal teacher, is dividing her time this Summer between her New York studio and a large class at Brookfield Center, Conn., whither many of her pupils have followed her.

A bass drummer was complimented by a physician on his playing.

"Tell me," asked the musician, "do you play by ear or by note?"

"Mein freundt," replied the drummer, "I play by main strength."—Lippincott's Magazine.

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MUSIC IN TORONTO

H. M. Fletcher to Conduct People's Choral Union Next Season

TORONTO, July 4.—Dr. F. H. Torrington has been out to British Columbia, Alberta and Manitoba since early June, conducting musical examinations for the Toronto College of Music.

H. M. Fletcher announces that in addition to the Schubert Choir he will also, during the season of 1908-09, conduct the People's Choral Union and the Elementary Chorus.

Under the direction of W. O. Forsyth, the Metropolitan School of Music held its closing concert in the Guild Hall on Thursday evening. The program was most interesting, and the departments represented were piano, vocal, violin and dramatic.

Mme. Norah Moore, of the Manchester, England, Royal College of Music, announces that she will conduct classes in voice culture in this city during the Summer.

E. W. Schuch, the popular singing teacher, announces that he will teach on Tuesdays and Fridays during July and August.

H. H. W.

Massenet and Broussan, directors of the Paris Opéra, have secured from Massenet the rights of production of his new work, "Bacchus," which will be staged next March. The same composer's "Ariane" will also be given at the Opéra next season.

There are few other organizations that can boast of such interesting "traditions" as the Leipzig Gewandhaus Orchestra. The first concerts held in the Gewandhaus took place in 1781, but they were a continuation of a series instituted in 1743, when Bach was cantor of the St. Thomas School, which are classed as the first Gewandhaus Concerts. A private house was used for the first performances, and the orchestra consisted of sixteen players. The present orchestra is unique in that all the members whose instruments permit of it stand throughout the concerts. Arthur Nikisch, well known to American audiences through his former connection with the Boston Symphony Orchestra, has been the conductor of this orchestra for many years now, combining with his duties as its head and as the director of the Leipzig Conservatory, those of conductor of the special subscription concerts of the Philharmonic Orchestra in Berlin and an annual series in Hamburg, as well.

Alfred Calzin Here

Among the passengers arriving in New York last week on the *Amerika* was Alfred Calzin, from Berlin, the distinguished pianist who is to accompany Arthur Hartmann on his second forthcoming tour of this country, opening November 1. Mr. Calzin proceeded to Marine City, Mich., on a short visit to his father.

Henri Février's "Monna Vanna" is slated for production in November at the Paris Opéra.

AMERICAN CONTRALTO SIGNED

Moody-Manners Company of England Engages Marie Louise Roger

LONDON, July 4.—The American contralto, Marie Louise Roger, a niece of Mrs. James Deering and a sister of Mrs. J. Darwin Nagle of New York, will soon make her debut in England in the rôle of *Brangäne* in "Tristan und Isolde" in the production of that opera by the Moody-Manners Company.

Miss Roger sang with success last year at Nice, and has been heard at several concerts in Paris. She has been engaged as the leading contralto of the Moody-Manners Opera Company, which is the chief exponent of opera in English in this country.

Peabody Instructor Weds

BALTIMORE, July 4.—George Siemmon, organist of Associate Reformed Congregational Church, and Mabel G. Garrison, soprano of the choir of the same church, were married recently. Mr. Siemmon is teacher of harmony in the preparatory department of the Peabody Conservatory. Mr. and Mrs. Siemmon are spending their honeymoon on the farm of Mr. Siemmon, "Vine-side," Lake Seneca, N. Y.

W. J. R.

"The Bohemian Girl" was given in Halifax, Canada, recently, conducted by Max Weil. It was an amateur performance of Balfe's comedy, well selected because of the author's centenary, and the young men

and women who sang were excellent in their parts. The cast contained many notable amateurs. Robert Hall made a good impression in the rôle of *Thaddeus*, and other members of the cast received with appreciation were Robert Seamon as the *Count*, F. P. Quinn as *Devilhoof* and Hugh Hilchie as *Florenstein*. Mr. Weil is to be congratulated upon getting together such an excellent aggregation of musicians who helped to make a delight the opera as presented.

Miss Kellogg to Sing in 'Frisco

Emily Frances Kellogg, a young American singer, who has been studying in Paris, has been engaged as prima donna of a permanent musical comedy company at the Princess Theater, San Francisco. She has been staying with her parents in Hartford, Conn., but left last week for the coast. She will make her debut there July 19, probably in "It Happened in Nordland," the use of which Martin Beck and Jacob Meyerfeld, Jr., have just obtained from Victor Herbert and Lew Fields. In the cast with Miss Kellogg will be Julius Steger and William Burrell in their original rôles and May Boley and Virginia Foltz.

Albert Mildenberg, whose "Michaelo" is to be produced in Vienna next Fall, first showed the score to both Oscar Hammerstein and Heinrich Conried, and both told him they would not dare produce it in New York, as it would be suicidal, they assured him, to bring out a grand opera in America that had not the European stamp of success.

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Elizabeth Dodge Duplicates in Her Own Country Triumphs Won Abroad

Another young American singer who, after triumphs in the capitals of foreign lands, has come back to conquer her own country, is Elizabeth Dodge, soprano, who since last Autumn has been winning an American success.

It was on one of the hottest days of last week that I called upon her and found her anticipating with something akin to a species of horror certain railway trips she is yet to take before she can begin her vacation. But the Summer festivals call and perforce Miss Dodge must sing in Knoxville, Tenn., from July 20 till July 27, and then in Norfolk, Conn., on July 29. "And that over," she says, "I shall start for the rarer air of Denver and spend the remainder of the Summer with my brothers."

At the Knoxville festival Miss Dodge's associate artists will be Herbert Wither- spoon, Dan Beddoe, Margaret Keyes and Maud Powell, while at Norfolk she will have for fellow singers Mme. Schumann-Heink and again Dan Beddoe.

At the former festival she will sing in a wide range of selections, including songs in French, German, Italian and English. There will be arias from operas also and oratorio selections, the former including arias from "Aida," "Mignon," "Romeo and Juliet" and the latter "Elijah" and "The Creation."

She will also have parts in duets and quartets from "Rigoletto," "Hamlet," "Ar- mide" and "Don Giovanni."

At Norfolk, Miss Dodge will sing solos from "Romeo and Juliet" and "Hamlet," as well as concerted pieces from "Lucia" and "Aida" and a duet from "Lohen- grin" with Schumann-Heink, besides songs in French and English.

The demands on Miss Dodge's time here are similar to what she experienced in Europe, and now she is remaining in America despite fine offers from Queens Hall and Covent Garden, in London.

"I am thoroughly American," she told me, "despite my long stay abroad, and for a time, at least, my own country will suit me best."

"I was born in New England, near Boston, and after I had received my early musical education there I came to New York and studied for two years under Bjorksten."

Then my lucky star came into the ascendant, for Mrs. George Vanderbilt heard me sing and sent me abroad, and there for eight years I studied with various eminent teachers, among them Frank King Clark and Victor Maurel. I returned to America last Fall, and have had brilliant engagements.

"I appeared in concerts abroad at Paris, at Ostend, with an immense orchestra. I was for two seasons in London, and I sang in Rome and Constantinople. I sang in company with Gilebert, with Zelle de Lussan, with Plançon, Emma Eames, Suzanne Adams and Campanari."

"In the United States my success has been most gratifying. I have appeared in Symphony Hall, in Boston, in concerts in Detroit, St. Louis and in many of the larger cities. I have had several return engagements with the Arion Club of New York and with Victor Herbert's orchestra, and in Baltimore I sang in the "Missa Solemnis" mass.

"And now I think that's enough about me for once. I am praying for a cold wave before I start for Knoxville—why will people have festivals in the Summer, anyway?" LEE.

MME. HUMPHREY ENDS SEASON

Buffalo Teacher to Be Guest of Victor Capoul in France This Summer

BUFFALO, July 6.—Among the last of the numerous pupil recitals which have marked the close of this teaching season, was that of Frances Helen Humphrey on July 2. Mme. Humphrey arranged a program specially designed to introduce four of her vocal pupils who have not before sung in public, Katherine Kronenberg, Hazel Dickman, Julia Bauer and Frank Reilly. These young singers possess excellent natural voices and under Mme. Humphrey's instruction they have learned to place them properly and to sing with capital breath control, diction and style. Mrs. George Dayton Morgan, soprano, of Rochester, assisted, singing in admirable fashion. Joseph F. Steinmann, tenor, gave pleasure in a group of songs, and in the "Balcony Scene" from Romeo and Juliet, which he sang with Mrs. Morgan.

Mme. Humphrey sails for Europe on July 16. Part of the Summer she will be a guest at the château of her old teacher, Victor Capoul, at Lartus, in the South of France. While there, she will do some coaching in répertoire with M. Capoul. On October 1 she will re-open her Buffalo studio.

MISSOURI TEACHERS MEET

Quartet Choirs and Grand Opera As- sailed at Convention in St. Louis

ST. LOUIS, Mo., July 4.—St. Louis was the scene of the Missouri State Music Teachers' Convention last week, where many of the discussions aroused some of the participants to fever heat.

Oscar Hatch Hawley, the retiring president, read a paper condemning grand opera as an art form. His ideas aroused much opposition. The expensive church choir quartet was assailed by Charles Galloway, the organist, and Rev. Mr. Meeker, who, however, differ as to what shall take the place of the quartet, Mr. Galloway championing chorus singing, Mr. Meeker preferring better congregational singing. H. M. Blossom, the dean of St. Louis Church Music Committees, who has organized some of the best choirs and paid them the most money, till competition put a prohibitive price on some of the singers he "made," sat in astonishment when he heard the old ideas tabooed for which he had stood so long. The convention was not largely attended. F. W. Müller, of Tarkio, Mo., was elected president for the coming year. E. H.

Leo Blech, one of the conductors at the Berlin Royal Opera, has been decorated with the Gustav Wasa Order in the third class by the King of Sweden.

An Association of Brahms's Friends has been organized in Berlin. It will work hand-in-hand with the German Brahms Society.



*Charles H. Bond

Charles H. Bond died in Boston on Friday, July 3, and musicians mourn for one who has done so much toward aiding young girls with good voices, musical ability and ambition, to secure the education and training necessary to their success. Girls of Boston and vicinity have been especially fortunate in feeling the generosity of the philanthropist who made it possible for them to study at the New England Conservatory of Music and then to gain more advanced training abroad.

There have been many cases where poor students at the New England conservatory, whose names never came before the public, have been aided by Mr. Bond. Music was to him life's greatest charm and his money was always at the disposal of any new venture that promised to promote a more thorough understanding of music by the public.

Geraldine Farrar is perhaps Mr. Bond's most famous protégé, and it was he who made it possible for her to go to Europe and learn the method that has led to her great success.

Another girl who went abroad through Mr. Bond's generosity is Luisa Ardizzoni, who worked in a Plymouth cordage factory. She gives promise of great things after having had a course at the New England Conservatory and having studied three years in Milan.

Only a few weeks ago he sent abroad a Malden girl, Aline Van Barentzen, of whose astonishing talent as a pianist he had often heard. When she gave a concert in Paris her success was so pronounced that the news of it was cabled to America. Mr. Bond, pleased but not astonished, remarked that he regarded the young woman as having even greater promise in her field than had had Geraldine Farrar in hers.

Elvira Leveroni, an Italian girl, Elena Kermis, and Muriel Harmon, of Boston, were all Mr. Bond's protégés, and Ada Chambers, formerly a New York telephone girl, now a celebrated soprano soloist, owes her training to him.

Mr. Bond was one of the most prominent figures in promoting a permanent grand opera house in Boston. It was his plan to have as many Boston girls as possible sing there.

It was once stated by a prominent musician: "The world will never know what Mr. Bond has done for the advancement of music. What Carnegie is to libraries, Mr. Bond was to singers and musicians. The stubs of his check books for many years past would tell an interesting story of what he has done for young men and women desirous of obtaining musical educations, but were handicapped by the lack of proper finances."

John Just

WASHINGTON, D. C., July 6.—Local musical circles were deprived of a devoted

member by death, when John Just died last week. Mr. Just was for many years a member of the Georgetown Orchestra.

Irene Axton

JEANNETTE, Pa., July 6.—Irene Axton, the well-known contralto of this city and a member of the First Baptist Church Quartet, died suddenly in the choir loft last week. She was nineteen years old.

PHILADELPHIA HEARS CARL BUSCH'S CANTATA AGAIN

Prominent Men Among This Year's Subscribers to Summer Concerts at Fairmount Park

PHILADELPHIA, July 6.—Singing in the open air, the Strawbridge & Clothier chorus delighted between 40,000 and 50,000 persons at two concerts at Willow Grove Park last Tuesday. The concerts attracted the largest crowds the park has had this year.

The chorus comprised fifty-eight sopranos, thirty-four altos, twenty-three tenors and twenty-six basses, all in the regular employ of the Strawbridge & Clothier establishment. The soloists, Abbie R. Keely, Mrs. Laura Yocum-Joyce and Frank Ormsby were the only outside singers engaged. As all the works were for both orchestra and chorus, Victor Herbert's orchestra accompanied the singers, Mr. Herbert himself conducting all the numbers except the cantata, when the baton was in the hands of Herbert Tilly. After an overture by the orchestra, the first number on the afternoon program was an Easter anthem by Victor Herbert. It was written for full orchestra, with soprano and alto solos.

"The Four Winds," Carl Busch's cantata, which won the Strawbridge & Clothier prize, was the choral work for the evening concert. This cantata was given by the same body of singers at the Winter concert at the Academy of Music a few months ago.

At the big Lemon Hill pavilion in Fairmount Park, Summer concerts were opened for the year yesterday and attracted a large gathering of the music-loving public. The quality of the music and the selections were within all musical tastes. The list of subscribers for this season's concerts includes such well-known men as Governor Edwin S. Stuart, Mayor John E. Reyburn, James McCrea, president of the Pennsylvania Railroad Co.; Charles Curtis Harrison, Provost of the University of Pennsylvania; P. F. Rothermel, Senator James P. McNichol, Congressman J. Hampton Moore, Israel W. Durham, Joseph B. McCall, Thomas Martindale and J. S. W. Holton.

Mrs. Clark-Sleight and Mr. Jagger Sing.

Elizabeth Clark-Sleight, the well-known New York teacher of singing, and one of her most gifted pupils, Albert Jagger, baritone, gave a recital at Southampton, L. I., last week that attracted a record-breaking audience, whose enthusiasm reached a high pitch throughout the evening. Both artists received numerous recalls. Press comments refer to their singing of a varied and comprehensive list of compositions as "superb."

The two choral societies of Geneva, Switzerland, have chosen for their next season's concerts Franck's "Beatitudes" and Schumann's "Paradise and the Peri."

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COLUMBIA UNIVERSITY'S YEAR OF MUSIC

What Has Been Accomplished This Season Under the Direction of Professors Cornelius Rubner and Leonard B. McWhood

During the past month the Department of Music of Columbia University has concluded the twelfth year of its activity. The department was established in 1896 and has been maintained since that time on the basis of the Robert Center Fund, an endowment presented to the university in order to foster instruction in music. At the beginning, Edward MacDowell was installed as professor of music. In 1904, after the resignation of Professor MacDowell, the professorship was bestowed on the present incumbent, Cornelius Rubner. Professor Leonard B. McWhood has been associated with both Professor MacDowell and Professor Rubner in the conduct of the department.

The resignation of students during the past year has shown the increasing appeal of the department to the regular student body of the university. During the earlier years of the department a large proportion of the students were "music-students," having no contact with the university outside their courses in music. During recent years, however, the majority of the students in the department have been drawn from within the university, rather than from without it. The result of this change is an increasing influence exerted by the department in the life and activity of the university.

The University Orchestra has given two concerts during the year, one in Earl Hall and the other in Mendelssohn Hall, under the direction of Professor Rubner, besides furnishing music on several other occasions. In December the annual meeting of the Music Teachers' National Association was held in Earl Hall, under the auspices of the Department of Music. During the second half-year nineteen public concerts were given; of these twelve were organ recitals, five were concerts of chamber music and two were pianoforte recitals. A concert of original compositions by students in the school was given in May. The University Orchestra furnished the music for Commencement.

During the academic year Professor Rubner has given pianoforte recitals as follows: National Association of Music Teachers (Earl Hall), Barnard College, Earl Hall and Horace Mann Auditoriums, Germanistic Society of America (Waldorf-Astoria), Charity Concert (Philadelphia), Philharmonic Society of Columbia University (Mendelssohn Hall), and People's Symphony Concert (New York). He has also played in three chamber music concerts in Earl Hall, in several suburbs of New York with the von Ende-Altschuler Trio, and with the Carl Venth Trio in Brooklyn. On February 22 the honorary degree of doctor of music was conferred on Professor Rubner by the George Washington University, Washington, D. C. He is serving as a musical editor of the *Circle*. He has published several compositions and a magazine article during the year.

Professor McWhood has been in advisory relations, during the year, with more than a dozen institutions, in all sections of the country, in connection with the establishment of development of collegiate departments of music. As chairman of a committee of the Eastern Educational Music Conference, he has made a study of collegiate education in music throughout the country, the results of which have been widely circulated. He is director of the Department of Music in the Drew Theological Seminary. He has acted also in the following positions: Chief examiner in music, College Entrance Examination Board; chairman of Committee on Arrangements (December meeting) and chairman of General Committee on Colleges and Universities, Music Teachers' National Association; chairman of Committee on Music,

New York Round Table. He has been director of two male choruses, one mixed chorus and an orchestra throughout the year, giving in all, about a dozen concerts. He has delivered formal addresses before the Winnetoesaukee Summer Assembly, the Women's Press Club of New York, the College Women's Club of New York, the Powell Musical Institute of Brooklyn (several), the Philologist Society of Drew Theological Seminary, and the Music Teachers' National Association, besides speaking, informally, before several other organizations. Early this month he made an address before the New York State Music Teachers' Association. He has published several magazine articles and some choral settings during the year.

WHERE TECKTONIUS DOES HIS SUMMER WORK



LEO TECKTONIUS'S STUDIO IN RACINE, WIS.

RACINE, WIS., July 6.—The accompanying illustration is a view of the interior of Leo Tecktonius's residence studio in this city. Mr. Tecktonius, who is giving a series of Tuesday morning musicales, for which well-known American artists are engaged, is kept busy throughout the Summer with his school for pianists. He will return to New York next Fall to resume the good work he did in that city last season.

Buffalo Chorus on an Outing

BUFFALO, N. Y., July 6.—The members of the Philharmonic Chorus and several hundred of their friends and patrons spent a delightful Saturday afternoon and evening at Niagara Falls on the occasion of the first annual outing of the chorus. During the evening a concert was given at the ball room of the Clifton Hotel under the direction of Andrew Webster. The soloists were all members of the chorus.

Miss Yaw Buys a Ranch

LOS ANGELES, CAL., July 1.—Ellen Beach Yaw, the singer, has purchased a ten-acre orange grove at the corner of Lake Ellen avenue and the San Bernardino road, near Covina. Miss Yaw plans to improve the place at once, and will use it as her Summer home, where she will spend her vacations.

Dr. Walter Niemann, of Munich, Germany is the author of a new book, called "Das Klavierbuch," which presents a short history of piano music and its masters, the development of the piano as an instrument and its literature.

Fritzi Scheff Back from Europe

Fritzi Scheff, the light opera star, who concluded her third season in "Mlle. Modiste" early in the Spring, returned last week from her trip to Europe, where she divided her time among London, her home in Frankfurt-on-Main and Paris, where she studied atmosphere for a French scene to be used in "The Prima Donna," the new comic opera being completed for her by Victor Herbert and Henry Blossom.

Her next season will begin in Chicago in October, and later she will come to the Knickerbocker Theater, New York. She will spend the remainder of the Summer on Long Island and in the Adirondacks. She gave as her reason for returning so soon her desire to celebrate the Fourth of July here.

A new opera by Frank Alfano, entitled "Il Principe Zilah," is a novelty announced for the Teatro Carlo Felice, in Genoa, Italy, next Winter.

WHAT MAY BE EXPECTED OF ALBERT SPALDING

American Violinist Will Return Here with Laudatory Press Comments to His Credit

"What are we to expect from Albert Spalding, the American violinist, who returns to his home country next Fall, for his first tour here?" This is what R. E. Johnston, his manager, says:

"A glance at the comments made by his European critics is the only matter which is at hand. In Brussels, the home of Ysaye, who is conceded to be the biggest fiddler living, and who is, of course, lionized there, the leading critic of Belgium, M. Blanche, said of young Spalding: 'He is endowed with a creative mind and a musical soul; he is an artist of temperament, and withal admirably poised. He does not permit emotion to run riot, but while his playing is vitalized with feeling and expression, this element is so perfectly blended with the scholarly and intellectual interpretation that a well-rounded, symmetrical and masterful reading is the result.'

"The *Figaro's* comments on the young man's playing of Saint-Saëns, Beethoven and Bach: 'Each composer stood out a clear and distinct individuality.'

"The *London Chronicle*, in speaking of his technique, says: 'Young Spalding plays so entirely without any sense of effort, and gives not the slightest suggestion of difficulties overcome, which is the characteristic of so many of the younger players. It is some little time before an audience realizes that he is doing the most impossible things with his instrument, and playing with a suavity and simplicity little short of marvelous.' To all these praises, which set forth the young man as a genius of the violin, I am willing to go on record and say—and I think the musical world will admit that I know violin playing when I hear it—'He has absolute authority, which is the mark of very great players only.'

T. ADAMOWSKI'S PLANS

Violinist Now in Europe, but Will Return Soon to Fill Engagements

BOSTON, July 6.—Timothée Adamowski, the distinguished violinist of the Adamowski Trio, is now in Europe with Mrs. Adamowski. It is their plan to remain a shorter time than usual abroad this Summer, returning to this country the latter part of July. Mr. Adamowski is to play with the trio at an important engagement at Bar Harbor, Me., August 8.

Manager W. S. Bigelow, Jr., of the trio, announces that bookings for next season have been coming in very rapidly and from the engagements already made the trio is to appear in the following states during the coming season: New York, Ohio, Kentucky, Indiana, Illinois, Missouri, Colorado, Kansas, Nebraska, Minneapolis, Wisconsin and Michigan. They will also include a visit to Canada. D. L. L.

Violinist Returns to Visit Parents

Harriet B. Schreyer, a young American violinist, returned last week from Europe, to visit her parents, who live in Brooklyn, where she was born. Miss Schreyer is a protégée of the Princess Clementine of Belgium. She has been pursuing her studies at the Royal Conservatoire in Brussels.

Why Not Provide Something Better?

Now it is a St. Louis church organist who finds that many hymn tunes are "musical rubbish." Granted that the criticisms are true, why are the critics so chary of providing something better?—*New York World*.

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DEAR MUSICAL AMERICA:

I wrote you how I had fled the heat, music and "the crowd" into the heart of the Adirondack wilderness, only to run up against a sweet thing of uncertain age who was struggling with "The Merry Widow Waltz" on an old, cracked piano, while in the next room a respectable old man was accomplishing the most extraordinary gymnastic feats in his efforts to eat soft fried eggs with a knife!

While I am writing the same sweet thing of uncertain age is making what the British would call "a frontal attack" on the popular song "Love Me and the World Is Mine." To her, I suppose, this is equivalent to an attempt on that classic "The Maiden's Prayer."

So, after all, our dear Jean de Reszke, who was recently boosted out of the Grand Opera at Paris, is not to be doomed to retirement on his Polish estates, where he could console himself by raising horses and teaching his brother, the dear Edouard, how to sing.

Mrs. William E. Corey has come to the rescue!

Mrs. Corey, you remember, was formerly Mabelle Gilman, a pretty and charming vaudevillian, who captured and married William E. Corey, the multi-millionaire ex-president of the Steel Trust.

You remember, also, what a ferment was created when Corey divorced his first wife, the good woman who had married him when he was young and poor, had borne his children and helped build his fortune.

The Coreys, you know, erected a fine home on Fifth avenue, but "society" left them severely alone, so to Paris they went, where all "good" Americans congregate, especially those with "pasts" and—money!

Being ambitious, Mrs. Corey has risen to the occasion and instead of making flannel underclothes for the heathen—as charitable English ladies do—has adopted as her special mission in this life the salvation of our dear Jean from social and artistic oblivion.

Could there be anything more delightful than the former chorus girl offering first aid to the injured Jean?

However, in this there is retributive justice.

Many is the chorus girl whom the dear Jean is reported to have lifted to fame and—diamonds.

But not only is Jean to be restored—like an ancient master—but an American opera house in Paris is to be established with the Corey millions, and, best of all, none but American artists are to appear!

How the heart of Lillian Nordica (the unappreciated by Hammerstein) must throb when she reads the announcement, in the retirement of her bungalow at Ardsley-on-the-Hudson.

Merely to establish an opera house in

Paris where "only Americans" are to sing would not be an enterprise worthy of the wealth of the Coreys, so we learn—by cable—that this Franco-American opera house is to be the central feature of a school of operatic art, where poor students, boys and girls ("from America," of course), may study under the best foreign masters and "be otherwise encouraged in professional careers."

The chief director of both school and opera is to be our dear Jean!

It somewhat dampens our enthusiasm to learn that the site for this magic scheme is "still to be decided upon," but the cable does not fail to add that "one of the first artists to make her debut will be Mrs. Corey," who, so the story runs, "was so impressed" (when a pupil of our dear Jean, before her marriage) "by the misery and hardships besetting American girl music students in Paris that she determined, if her own fortunes ever turned, to devote the rest of her life to an amelioration of their condition."

Sweet are the uses of adversity.

Writing of adversity reminds me that the ever-youthful Nellie Melba has been having a heart-to-heart talk with a reporter in London, during which she seems to have told him her life's story.

That reporter must have passed a sleepless night!

"I did not know," whispered the confiding Nellie, "of the pitfalls and troubles that wait upon the prima donna. Perhaps if I had known them I would not have gone in for the career—perhaps!"

Now, my dear MUSICAL AMERICA, this makes me laugh, a characteristic Mephisto laugh!

Why? The more pitfalls the merrier for the prima donna! That is, of course, if there are plenty of Croesuses lined up around the pit just crazy to pull her out!

There'll be a hot time in old New York when Melba and la Tetrassini sing under Hammerstein's management this Fall.

Why, they have started the row in London already.

But that won't phase Oscar! He'd rather have trouble—lots of it, too—than eat!

You see, Melba, in London, announced a concert for charity, with the King and Queen in a state box.

Of course she also announced that she was going to invite la Tetrassini to sing.

She did invite her, but—at the last minute. So la Tetrassini sent flowers and her regrets.

That's where she made her mistake. She should have gone, sung and conquered!

Not to be outdone by her talented contemporaries in ability to keep before the public Emma Eames has written for the *Outlook*, a magazine of the first rank, of her experiences with Chief Croker, of the Fire Department.

Last May the practical Emma offered her services at a benefit performance at the Metropolitan in behalf of the New York Firemen's Fund.

This resulted in a large addition to the fund, and an acquaintance with Chief Croker, brother of "Dick," the Irish exile.

In simple yet forcible style Madame Eames describes some of the fire houses and the conditions under which the firemen live and work.

She concludes her article thus: "The firemen's business is heroism. What in other people is looked on as great bravery they do as a matter of course, though they know that at any moment they are going to risk their lives. They are tense from morning to night; they never 'let go' for one second. There has to be unceasing vigilance on the part of all."

The New York firemen have long memories.

They are not likely to forget Emma Eames.

A great show is being given in Agricultural Hall, London, a building something like that of Madison Square Garden.

How I remember the night when dear "Paddy" Gilmore, the band conductor, opened it with a promenade concert and Henry E. Abbey, handsome and debonair, paraded round with little Lotta, the actress, in an impossible red hat and a costume that would have made the new sheath skirt blush!

"The show is a religious appeal to the eye," so says an English religious weekly. "It is the British Christianity of the twentieth century proclaiming itself as an universal, conquering force!"

It would not be proper for me or for you to get mused up in religious matters, but I cannot refrain from asking what particular brand of Christianity the "British" is.

However, I would not have brought up the subject but for the fact that in this wonderful show "music" plays a leading part.

There are four episodes:

In the first scene you see a camp of Canadian Indians, where the timely arrival of a missionary prevents a human sacrifice.

In the second you see Livingston giving medical aid in an African village.

In the third you see an East Indian widow about to be burned, but rescued by the missionaries.

In the fourth you see a Hawaiian chieftess, on the brink of a volcano, defying the elements.

Then comes the final tableau.

All who have taken part in the four scenes appear and sing a stirring chorus: "They come from the gloom of the shadowy trail, out on the fringe of the night."

The music of this chorus is so tuneful that it is already being whistled all over London.

Finally the choir of 200, sitting below with the orchestra, rise, and in beautiful costumes, bearing palms, ascend to the platform.

The drums roll!

The great audience of thousands rises to its feet and sings with the hundreds on the platform and to the accompaniment of the great organ and orchestra the magnificent psalm, "All people that on earth do dwell."

The effect is thrilling.

Tolstoi wrote that that only is true art which creates in people of all races a bond of mutual sympathy! MEPHISTO.



The Patient—Doc, I can't pay you no money, while I ain't got none, a'ready. Will you dake it oud in trade?

The Dentist—Well, I might consider that. What's your business?

The Patient—I lead a leedle Choiman band. Ve'll come aroundt und serenade you efferly nighd for a mont' yet.—*Cleveland Leader*.

"There is one bad feature about Nasal-twang's singing."

"I should say so. He sings through his nose."—*Baltimore American*.

"Why, I thought you didn't believe in stage dancing?"

"I don't. This wasn't dancing. The young woman called herself an interpreter of music."—*Cleveland Plain Dealer*.

ALEXANDER RUSSELL TERMINATES LEAVE OF ABSENCE ABROAD



ALEXANDER RUSSELL

Of Music Department of Syracuse University, Who Has Been in Europe on a Two Years' Leave of Absence

BERLIN, June 29.—Alexander Russell, the Syracuse pianist and composer, who has been on leave of absence in Europe for the last two years, is returning to America this Summer. In the Fall he resumes his position as professor of piano and organ at the Syracuse University.

Mr. Russell has been doing most effective work during his sojourn in Europe. He has studied composition with Edgar Stillman-Kelley in Berlin, organ, fugue and orchestration with Widor in Paris, and piano with Harold Bauer in Paris and Leopold Godowsky in Berlin. In 1901, at the age of twenty, he graduated from the Syracuse University, since which time up to his departure two years ago he was a valued member of the music faculty of that institution. In 1902 he was made a member of the Guild of American Organists, New York chapter. Such singers as Corinne Rider-Kelsey, Mary Hissem de Moss, Claude Cunningham, John Barnes Wells and others have used his songs with good results in the United States.

Mr. Russell gave a number of concerts in Paris last Winter, which were reviewed in complimentary terms by the leading critics.

J. M.

The choral society of the Budapest University is arranging for a series of concerts in Berlin.

"It is really extraordinary how that dog howls whenever I begin to sing."

"Imitation is the sincerest flattery, you know, my dear."—*Exchange*.

New evidence that William IV of England fulfilled the saying, "Once a sailor, always a sailor," is found in "Leaves from the Journal of Sir George Smart."

In 1834 Sir George presided over the musical festival in Westminster Abbey. The King and Queen Adelaide were present, and the King, as was his wont, slumbered peacefully whenever the music was sufficiently soft to permit it.

While the duet for basses was being sung in "Israel in Egypt," the Queen woke him up suddenly by remarking, "What a fine duet! 'The Lord Is a Man of War.'"

The King, not thoroughly awake, caught only the last words.

"How many guns does she carry?" he eagerly asked.—*Youth's Companion*.

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ROCKEFELLER LIKES MUSIC

Often Invites Harry Rowe Shelley to Play Organ for Him and His Friends

"Well, I suppose John D. will soon be back on the links up yonder," remarked a man on the East Cleveland car as the car passed the entrance to Forest Hill, according to the *Plain Dealer* of that city.

"Yes," put in another passenger, an intimate friend of the "oil king," "but did you ever know that Mr. Rockefeller has another recreation aside from golf? I don't believe many persons are aware of the fact that he is extremely fond of music. You don't see him at the opera or at the concert halls, but his favorite way to entertain his guests when he is in New York is to call to his home one of the best-known organists in America and have him give an organ recital. The artist whom Mr. Rockefeller always summons is Harry Rowe Shelley, who is both an organist and a composer of church music. John D. is particularly fond

of the music of the old German composers, such as Bach, Haydn and Mozart."

His Accomplishment

Sammy, a little boy from the slums of New York, was invited with about twenty others to a charity dinner given at the house of a lady in fashionable society. When the dinner was over the lady asked the little ones to sing or recite in turn.

All went well until it came Sammy's turn, when he made no sign of starting until the lady said: "Come, Sammy, let me hear you sing."

"After a moment's pause the young guest answered, 'I can't sing, lady.'"

"What!" said the lady, "you cannot sing? Then what can you do?"

"Well," said Sammy, "I ain't used to singin', but I'll fight any of the other kids in the room!"—*Philadelphia Public Ledger*.

A new opera entitled "Hebbera," by Italo Montemezzi, will be produced in Turin, Italy, next season.

MRS. TIPPETT'S PUPILS SING

Trios, Duets, Songs and Operatic Selections Given in Boston

Boston, July 6.—Pupils of Mrs. Clara Tippet, of the Tippet-Paull Studios, presented a program of unusual interest last Monday afternoon in the studios. The program included a trio, duets, songs and arias. All the pupils showed careful training and preparation. Mrs. J. H. Turner, who comes from Portland, Me., has an excellent voice and her singing in the duet with Mrs. Annie E. Hollis and in solos was smooth and finished. Grace Horne sang the waltz song, "My Heart and I," by Constance Tippet, and Minnie Donkin, who is the soprano of the Dale Street Church, Beverly, Mass., also contributed a number to the program. Mrs. Hollis sang Mendelssohn's aria, "Here Ye, Israel," with a clear, high soprano. She holds an excellent church position and her services in concert are in much demand.

Taken altogether, the recital displayed the high standard, serious intent and careful work and preparation of the pupils.

D. L. L.

An Emperor Obeyed

While the Emperor (Nicholas I) was in Moscow witnessing a performance of "Lucia di Lammermoor" at the splendid opera house, one of the largest in the world, a fire broke out and the theater was burned to the ground. The Emperor calmly told the Governor-General: "I shall return here next year on the same day; I shall expect to find the opera house rebuilt exactly as it was before, and I shall listen to a performance of 'Lucia' by the same company"—and he was obeyed.—*The Court of Russia*.

Boston to Hear Nathan Fryer

Nathan Fryer, the young pianist who recently returned from Vienna, has been secured by Mrs. Hall McAllister, of Boston, to take part in one of her concerts.

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ROTHWELL INSPECTS HIS NEW FIELD

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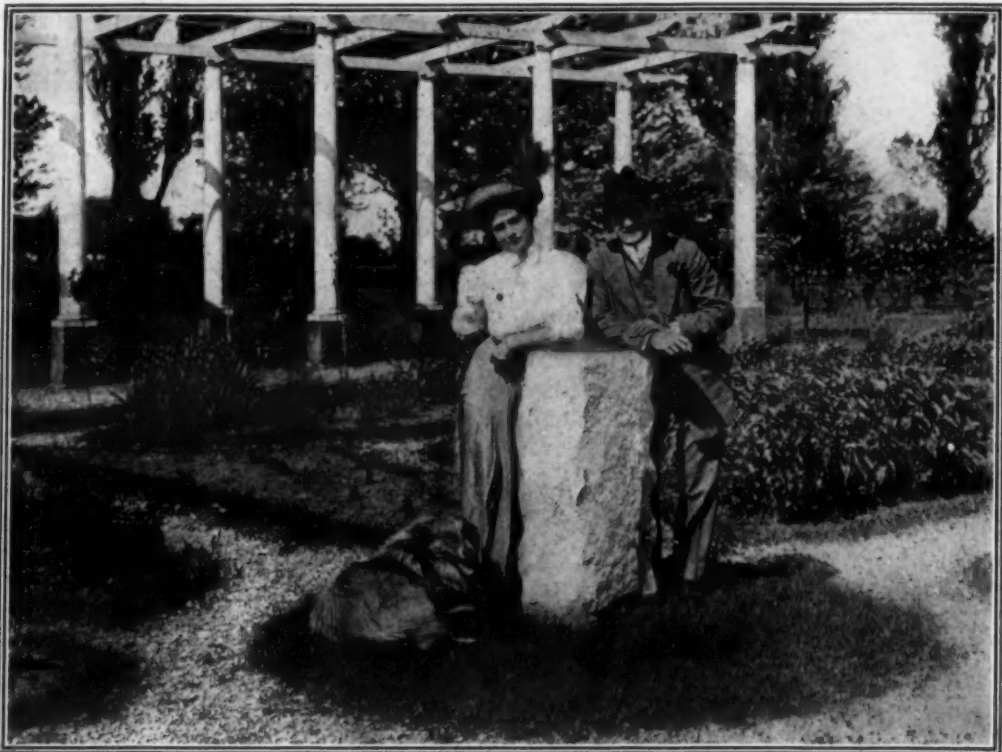
ST. PAUL, MINN., July 4.—Mrs. F. H. Snyder, business manager of the St. Paul Symphony Orchestra, is spending her vacation at "Crossroads," her Summer home, just outside of St. Paul.

A spacious and luxurious country house has just been completed and furnished under Mrs. Snyder's personal direction. Here Mr. and Mrs. Snyder spend their leisure hours, surrounded always by a company of friends for whom, Mrs. Snyder insists, the joys of "Crossroads" are in-

for Europe, where he will visit different cities to get novelties for the orchestra for next season. He will return in a few weeks to effect the organization of the new body of men in rehearsal.

The musical department of the St. Paul Institute of Arts and Sciences has completed its organization. The following officers have been elected:

George Sommers, president; Frederic Hein, first vice-president; Mrs. Channing Leabury, second vice-president; John Salger, secretary and treasurer. By-laws were



Walter Rothwell, the New Conductor of the St. Paul Symphony Orchestra, and Mrs. F. H. Snyder, the Business Manager, in Grounds of Mrs. Snyder's Country Home

tended quite as much as for her immediate family. A broad and generous hospitality is enjoyed by people prominent in the musical world, also by the student who is waiting for a change to get a start in the profession.

The accompanying pictures represent Mrs. Snyder with Walter Rothwell, the new conductor of the St. Paul Symphony Orchestra, who has been conferring with her concerning the work of next year.

Mr. Rothwell left St. Paul Monday night after hearing applications for positions in the orchestra. Concertmasters Claude Madden and Errico Sansone have been retained. Mr. Rothwell sails in a few days

adopted providing for standing committees as follows:

Orchestra music, Mrs. C. W. Gordon, chairman; grand opera, Mrs. F. H. Snyder, chairman; choral music, Charles Bigelow, chairman; piano recitals, Elsie Shawe, chairman; song recitals, D. F. Colville, chairman; organ recitals, G. H. Fairclough, chairman; musical lectures, A. P. Lathrop, chairman; musical education, Jennie Pinch, chairman; musical library, Keith Clarke, chairman.

The chairmen, together with the officers of departments and the director of the institute, will constitute the executive committee. F. L. C. B.

Werrenrath's Summer Plans

Reinald Werrenrath is to be the baritone soloist at the New York Chautauqua during July, and goes to Chicago, Milwaukee and Racine for recitals in the early part of August, after which he will spend his vacation in South Dakota, on a ranch.

Julius Lieban, justly noted throughout Germany for his *Mime* and *David*, celebrated the twenty-fifth jubilee of his artistic career at the Berlin Royal Opera, last month. A banquet was held on the stage of the opera house, which was attended by all the members of the company.

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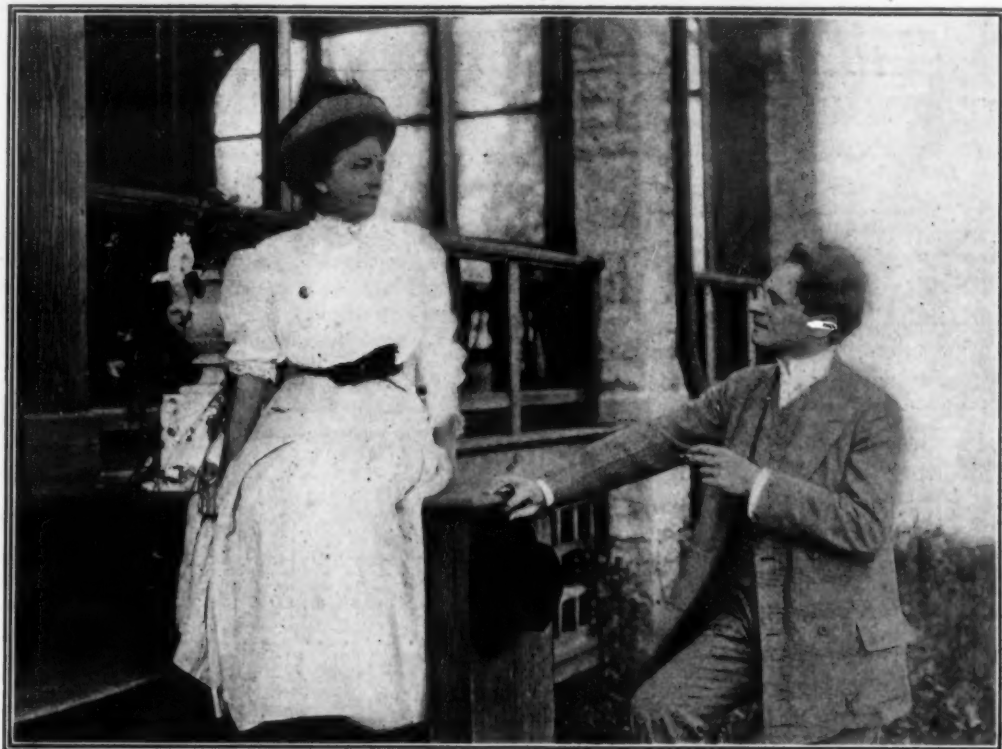
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COLUMBIA FESTIVAL IS NOW A CERTAINTY

Seven Thousand Dollars Subscribed for
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COLUMBIA, S. C., July 6.—It is now a matter of certainty that Columbia is to have next Spring a music festival which shall eclipse anything of the kind heretofore held in this city.

That the funds for the enterprise will be ample and its moral support also cordial and strong is assured by the fact that the guarantee fund now amounts to seven thousand dollars, and the list of guarantors contains the names of the foremost bankers, physicians, business men, educators, public officials, attorneys and musicians in the community. It might be mentioned in this connection that the great South Atlantic State Music Festival at Spartansburg was started upon a guarantee fund of only two hundred and seventy-five dollars.

The guarantors met recently in the city council chamber to organize, and Edwin G. Seibels was elected president. A. E. Gongales is chairman of the music committee, which will select the artists, orchestra, etc.

It is the determination of all concerned that none but musicians of sterling merit will be acceptable, and the generous amount of the subscription makes it possible to choose only such artists and orchestra players of whose accomplishments there is no question.

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PIANO PLAYING: SOME PERSONAL OBSERVATIONS

By Angelo M. Read

The Piano Hand

The serious teacher sometimes asks himself the following question: Is it possible for all kinds of hands to measure up to the demands which the modern piano exacts from the player? I am inclined to say "No!" To the person who has a hand large, thick and untractable, whose mental faculties are slow and whose will has little control over the physical actions of his body, I again say "No!"

It is just as unreasonable to expect some hands to play the piano as it is to expect heavy draft horses to win races where speed is the desideratum. There are plough horses and there are race horses; the latter, alone, have the alertness and cunning requisite to win races.

'Tis true, there are exceptions, as the hands of great performers have demonstrated. Liszt's hand, for instance, is described as having been a "square, large hand, possessed of tremendous strength." A correspondent says, referring to a cast of Chopin's hand, "It was the saddest one I ever saw, and was, I am sorry to repeat (on the authority of a Russian princess who was one of his best pupils, and to whom he dedicated one of his études), a very dirty hand, with nails that were never clean." Suffice it to say that these hands belonged to men who, by heredity or divine dispensation, possessed certain qualifications of mind and heart which fitted them for their special calling.

Rubinstein, we are told, would get up after using a pen for weeks writing a symphony, and set out on a concert tour. Those who knew this fact wondered that he could play the piano at all, but his tremendous will power exercised such complete control over the action of his fingers that it made it possible for him to achieve that which ordinarily would be considered impossible.

Apart from the mental qualifications, however, there are those hands that cannot acquire the requisite amount of suppleness

in wrist and finger to take up the serious study of piano playing. The writer has had for a pupil a young man whose occupation during the Summer months as farm laborer has so strained the cords and set the bones of his hands and fingers as to make it useless for him to pursue his technical studies with any hope of success. He is possessed, though, of a refined nature, and has achieved success as a composer.

This reminds one of the great master-musician who by means of "a string and weights attached to his finger" ruined his pianistic career. It also suggests the story related by a pupil of the great pedagogue, of the Englishman who went to Plaidy, then a teacher in the Conservatory of Music in Leipsic, and asked him if he would teach him to play the piano. Plaidy said, "Let me see what you can do. Play for me this technical exercise," indicating that of the five fingers. Plaidy stopped him and shouted, "Raise up your fourth finger—higher, higher, mein Gott, higher! It is no use; I see you cannot lift your finger without lifting your leg with it. I cannot teach you. Adieu!"

So there shall always be plough horses and there shall be race horses. The one may not go out of the way to exchange places with the other. Neither may the student with a hand like a foot and a mind that is slow of apprehension expect to keep up the pace set by another who is possessed of a hand and mind perfectly adapted for piano playing.

There are also those who having a piano hand have not the sense of location to a nicety. They are continually striking wrong notes. Most pianists have this sense of distance, some to such a marked degree that they are able to play with their eyes closed, or it may be in a darkened room, quite as well as ordinarily. Some there are who are almost devoid of the sense of direction and they, of course, cannot learn to play the piano with any assurance of success.

The Piano Thumb.

Much of the character of the present day piano playing may be attributed to the

thumb and its proper training. Particular stress is laid upon this by a writer in "Dwight's Journal of Music" when he refers to Liszt's thumb. He speaks of "the logic and will of that wonderful long thumb which extends beyond the middle joint of the forefinger." Of course, the knuckles of the thumb must stand out on any well-developed hand. Yet there are so many thumbs that are, I was about to say, malformations. This, however, is only partly true, because this thumb deformity is not a hereditary defect but merely the result of carelessness on the part of parents while the children are passing through their babyhood days.

The deformity or "caving-in" of the thumb knuckle nearest the hand, I have observed, is generally found on but one hand of each individual, either the right or the left. My observations have led me to decide that this deformity of the joint is acquired during the early months of the child's life, before the bones become hard—that is, while they are yet in their gristle state. The cause of the "caving-in" of the thumb joint is owing to the fact that the child, wishing to sooth himself, thrusts his thumb into his mouth, thereby forcing the knuckle, or more properly, the gristle-like formation of the joint to sink in contrary to its natural tendency. This act of the child repeated many times during the day for months while the joint is growing finally develops into a deformity of the joint.

Most piano teachers know how difficult it is to round out such a knuckle so as to make it fit for technical work. I know one little girl, aged ten, who is entirely free from any deformity of the kind because her parents were careful not to allow her to thrust her thumb into her mouth during her babyhood days.

Recently, while traveling, I noticed a baby sucking her thumb, and said to her mother, "Do you wish your child to play the piano? If so, you should not allow her to spoil her thumb in that manner." I then proceeded to explain to the mother the reasons already stated in this paper. A well-known Buffalo

surgeon overheard our conversation and at once became interested. He assured the mother that he believed me to be right and advised her to get something else for the child to bite if she desired her to grow a perfect thumb, or, as I would prefer to say, the piano thumb.

(To be Continued.)

MILWAUKEE CHORUS SINGS

William Boeppler's Forces Heard at Meeting of Wisconsin German Lutherans

MILWAUKEE, Wis., July 6.—Milwaukee is permitted to enjoy few Midsummer concerts, and the recent appearance of William Boeppler's A Cappella chorus at the Alhambra Theater brought a record-breaking audience and implied a great success for the well-known organization. The A Cappella singers each year appear in connection with the annual conference of the Wisconsin synod of German Lutherans which meets at Milwaukee.

As in most of the former Summer concerts of the chorus, the program was of a reminiscent character and included all of the favorite numbers in the repertoire. Many of the selections were of a religious trend in keeping with the nature of the occasion.

Earl Calkins, of Green Bay, Wis., a baritone, and Lottie Stock, one of Wisconsin's sopranos, were the leading soloists. Ella Burck, a young pianist, from Kenosha, Wis., was the instrumentalist. M. N. S.

Connecticut Pupils Perform

SIMSBURY, CONN., June 25.—The W. A. M. Club of junior musicians, all pupils of Mary Chase, assisted by advanced pupils, Miss Pierce, Miss McLean and Miss Sherwood, gave an interesting program here on June 25. An attractive feature of the performance was the excellent work of Leah Eagan, a seven-year-old pianist, who displayed remarkable talent. She played the Gypsy Rondo by Haydn with ease and good expression.

Prof. Felix Woysch, of Leipsic, Germany, has completed a new symphony in C minor.

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ECHOES OF MUSIC ABROAD

THE distribution of rôles for the Bayreuth Festival performances this Summer has been arranged in part as follows: "Rheingold": *Wotan*, Walter Soomer, of Leipsic, who has just been engaged for the Metropolitan next season; *Alberich*, Max Dawson, of Hamburg; *Loge*, Dr. Briese-meister, of Berlin; *Mime*, Hans Breuer, of Vienna; *Fricka*, Louise Reuss-Belce, of Dresden; *Freia*, Frau Rüsche-Endorf, of Hanover.

"Die Walküre": *Siegfried*, Alfred von Bary, of Dresden; *Hunding*, Allan C. Hinckley, of Hamburg; *Sieglinde*, Katharine Fleischer-Edel, of Hamburg, and Marta Leffler-Burckardt, of Wiesbaden; *Brünnhilde*, Ellen Gulbranson, of Christiana; *Siegfried*, Aloys Burgstaller, of Holzkirchen; *Fafner*, Carl Braun, of Wiesbaden; the other rôles as in "Rheingold."

"Götterdämmerung": *Siegfried*, Aloys Burgstaller; *Gunther*, Rudolph Berger, of Berlin, and Herr Mayer, of Vienna; *Brünnhilde*, Frau Gulbranson; *Waltraute*, Adrienne von Kraus-Osborne, of Leipsic.

"Parsifal": *Parsifal*, Carl Burrian, of Dresden, and Herr Hadwiger, of Coburg; *Kundry*, Edyth Walker, of Hamburg, and Frau Leffler-Burckardt; *Gurnemanz*, Allan C. Hinckley and Dr. Felix Kraus; *Klingsor*, MM. Soomer, Berger and Schützendorf.

"Lohengrin": *Lohengrin*, Charles Dalmore, of the Manhattan, and Dr. von Bary; *Elsa*, Frau Fleischer-Edel; *Ortrud*, Miss Walker and Frau Gulbranson; *Telramund*, MM. Soomer and Berger.

"Parsifal" will be given on July 23, August 1, 4, 7, 8, 11 and 20; "Lohengrin," on July 22 and 31, August 5, 12 and 19; the "Ring" tetralogy on July 25, 26, 27 and 28, and August 14, 15, 16 and 17. The chorus will number 119 voices, the orchestra 126 players.

PIANO compositions by Théodore Dubois, who is best known in this country as the composer of "The Seven Last Words of Christ," popular with church choirs, were featured on a program given in London the other day by a French pianist named Louise Desmaisons. His "Poèmes sylvestres" are described as a set of "melodious and tasteful pieces," consisting of a fanciful and charming "Les Myrtilles," a rippling "La source enchantée" and a dainty "Le banc de mousse."

PRAGUE is lamenting the steady exodus of the best Bohemian singers. Its most noteworthy losses have been Emmy Destinn and Carl Burrian. Now another tenor on whom it had placed its hopes, Ottokar Marak, at present singing at Covent Garden, has transferred his allegiance to the Berlin Komische Oper, while Emil Burrian, the baritone, has followed his brother Carl to the Dresden Court Opera. Hummel, a basso, has also gone to Dresden.

The Paris Opéra Comique production of "Pelléas et Mélisande" was not taken to Prague for the recent special opera festival by visiting companies, after all. Paris papers pronounced the announcements absurd at the time, as the subventioned French opera houses are not permitted to send companies out on "guest" engagements. The principal honors of the festival seem to have been carried off by the Dresden Royal Opera ensemble, presenting

"Tristan und Isolde," with Alfred von Bary and Marie Wittich in the name parts, a company from the Vienna Court Opera, including Elsa Bland, Leo Slezák and Demuth, in Verdi's "The Masked Ball," and the Berlin Komische Oper's singers in d'Albert's "Tiefland."

Max Schillings's "Moloch" and Zumpe's

"Sawitri," as given by the Schwerin Court Opera, aroused the interest of novelties, but made no deep impression on account of the weakness, dramatically, of the libretto. A similar defect caused the failure of Siegfried Wagner's "Sternengebot," in Prague, earlier in the season. A ballet organized by M. Gailhard, late director of the Paris Opéra, and composed of dancers at one time connected with the Opéra, but left out of consideration when the directors reorganized the corps, made such a fiasco that the engagement was cancelled after the first night and the touring Rus-

sian ballet of the St. Petersburg Imperial Opera secured on a hurry call instead.

FIVE of Paderewski's songs were included in the program of Carlo Erci's third recital in Bechstein Hall, London. They were "Dans la forêt," "Ton cœur est d'or pur," "La nonne," "Lune froide" and "L'ennemie."

Novelties that appealed to enthusiasts concerning Russian music were offered a few days before by a contralto named Eugenia von Klemm, who sang the following program, attired in what was called a "national costume":

"Novgorod".....Dyütsch
"The Northern Star" ("Severnala Svesda").....Glinka
Aria from "Life for the Czar".....Glinka
"Gladness and Sorrow" ("Vessels of Goretuo").....Von Klemm
Spinning Song ("Priacha").....Moniuszko
"In Love" ("Matushka Golubushka").....Gurileff
"The Sarafan" ("Sarafauchick").....Balade.....Varlamoff
Cradle Song.....Gretchaninow
Sailor's Song ("Moriaki").....Vilboi
"Heroism" ("Fodvig").....Tschalkowsky
Song of "Leil" from "Snegourotecha".....Rimsky-Korsakoff
"Chestnut Curls" ("Russi Kud-ri").....Dargowijski
"Pretty Maiden" ("Dushetel-ka Devitza").....Rubinstein
"The Broken Heart" ("Rasbitoe Sertze")
"Troika".....National
"Haudzja" ("Little Russian").....Melodies
"The Casket" ("Polna Korobushka").....National
"The Breeze" ("Gypsy Melody").....National

Varlamoff's Ballade proved to be based upon a melody employed by Brahms in one of his Hungarian dances—another indication of the close relationship between some of the folksongs of different countries.

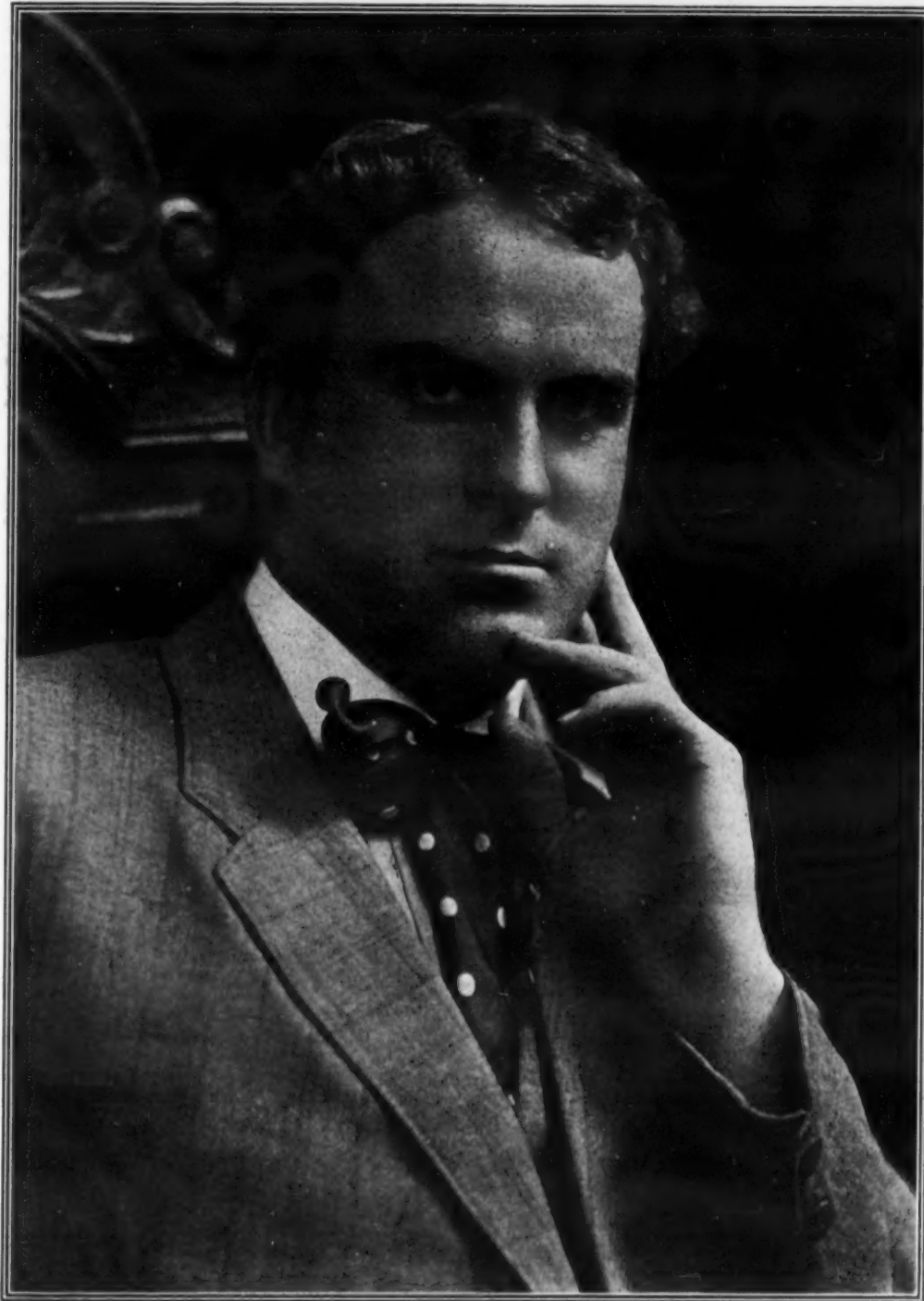
DOWN at Buenos Ayres the inauguration of the new Colon Theater has been absorbing public attention. As one result all the other opera companies are suffering. Not only are the opera lovers attracted by the fine new building, but the Colon company itself seems to be unusually complete.

Titta Ruffo, the Italian baritone who seems to have made *Hamlet* peculiarly his own, found such favor that the Thomas opera was given three nights in succession. Reports say that no other singer has ever aroused more enthusiasm. Contrary to expectation, this artist's name is not included in the list published by Mr. Hammerstein for the next season at the Manhattan.

"Madama Butterfly" has likewise scored a success, and Amadeo Bassi, the *Pinkerton*, incidentally has found Buenos Ayres papers more generous than the New York critics in their estimate of his powers. They expatiate at length upon his "paradisique" voice and his "sublime art."

IN Paris the announcement that the building of the new temple of music, planned some time ago by the well-known publishing house of Gabriel Astruc & Co., is now to be rushed forward, has been greeted with many expressions of satisfaction.

The spacious structure to be erected, which will occupy the site of the old Cirque d'Été, in the Champs Élysées, is to consist of a theater with a seating capacity of 2,100 and two concert rooms, one to accommodate 1,200 people, the other 700. The opera house will have a sunken and concealed orchestra, on the pattern of the Bayreuth Festspielhaus and the Prinz-Regententheater, in Munich. The mechan-



VERNON STILES

This young American tenor, who sang *Pinkerton* in Henry W. Savage's "Madama Butterfly" company last season on its long tour, has signed a three years' contract with the Vienna Court Opera, of which Felix Weingartner is the director, with the probability of extending it for two years at the expiration of that time. He will enter upon his engagement next Fall and will sing the leading tenor parts in "Aida," "Faust," "Les Huguenots," "I Pagliacci" and "Madama Butterfly." He is still under contract to Col. Savage as far as appearances in this country are concerned, but hopes to secure his release in order that after the expiration of his engagement in Vienna he may sing at the Metropolitan, for which Andreas Dippel has already approached him. Mr. Stiles is a pupil of S. C. Bennett, of New York. When Weingartner heard him sing his first question was: "Who was your teacher?"

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ical arrangements will be modeled after those employed in the most modern New York theaters. American influence will play a conspicuous rôle generally in the undertaking, it seems, as a number of our millionaires are said to be interested in its financial welfare.

As soon as the building is complete it will be made the home of the Lamoureux Concerts, which are now held in the Théâtre Nouveau.

* * *

FRANKFORT-ON-MAIN pursues without doubt the most eclectic policy in the matter of producing operas that can be found in Germany. It is almost invariably the scene of the first German production of new French successes, and it is, therefore, quite consistent that it has arranged for the first performance across the Rhine of Raoul Laparra's "La Habanera," the Opéra Comique novelty that the Metropolitan directors promise for next season. In the Opéra Comique production one of the principal rôles was sung by Paolo Sevilhac, the French baritone, Pauline Donald's husband, who was at the Manhattan last year.

* * *

ECHOING the sentiments of a long-suffering public on both sides of the water, the London *Daily Telegraph* expresses its conviction that a "close season" should be proclaimed for Bruch's Concerto in G Minor. Violinists, please note!

J. L. H.

United Musicians Elect Officers

At the recent regular meeting of the United Musicians of America officers for the next year were elected. Sol Beck was made president, Anton Swoboda vice-president, Chris J. Binzen, treasurer, Henry Vogeler, financial secretary, and G. E. Glas-sing, recording secretary.

Louise Homer's Sister Dead

PHILADELPHIA, July 6.—Mrs. Beatty Smith, wife of Paul D. Smith, and sister of Mme. Louise Homer, the American opera singer, died suddenly on Thursday, July 2, while sitting in a chair at her sister's home, near Westchester, Pa.

Reed Miller's Plans

Reed Miller, the popular young tenor, has been engaged for the concerts and festivals at Chautauqua, N. Y., during July. On August 8 he is to sing the tenor part of "Elijah" at Ocean Grove, N. J.

NOTED WOMAN SUFFRAGIST A COMPOSER

Julia Ward Howe at Eighty-nine Has Collection of Songs Published

On her eighty-ninth birthday, celebrated a few days ago, Julia Ward Howe, the noted woman suffragist, appeared before the world for the first time as a composer with a volume of fourteen songs, from the press of G. Schirmer. It is called the Howe Album, and Col. Thomas Wentworth Higginson wrote a poem for it, while Laura E. Richards, the well-known writer of children's stories, wrote an introductory note. Mrs. Richards is Mrs. Howe's daughter, and she says that music has always played an important part in her mother's life. In her girlhood Mrs. Howe studied the piano with a pupil of Cramer, while her voice, a fine soprano, was carefully trained by Gardini, an intimate friend of Garcia, whose methods he employed. Mrs. Howe gave some attention to harmony, but the little songs she composed have been rather native birdnotes than the result of study.

At the earnest wish of her children and grandchildren she finally consented that some of these songs should be published. Composed at intervals through a period of seventy years, they reflect varying moods of the different phases of a long life. For half a dozen of the fourteen songs making up the book, Mrs. Howe supplied the words as well as the music. The other eight numbers represent tuneful settings she has made for two poems of Goethe and one each of Wordsworth, Charles Kingsley, Robert Herrick, James Russell Lowell, Mrs. Browning and Lord Byron. The character of the music is simple, but the harmony is good, the musical sentiment noble and the melodies attractive and eminently singable.

The American public has long known her, of course, as the author of the stirring "Battle Hymn of the Republic." Her name was placed as a matter of course on the tablet to our patriotic composers placed in the Boston Public Library a few years ago by one of the revolutionary societies. She wrote that song nearly fifty years ago, while on a visit to the Union camps near Washington. On the way back, that day, in 1861, she remarked to a friend—they had been singing the "John Brown" song—that



JULIA WARD HOWE

Copies of a New Book of Songs from Her Pen Were Distributed Among Her Friends on Her Eighty-ninth Birthday

she had always wished to write some verses that might be sung to that tune.

"That night," she says, "I went to bed as usual, and slept soundly after our long, cold drive. It must have been at the earliest touch of dawn that I awoke, and, lying in bed, I began in my mind to twine the long lines of a hymn that promised to suit the measure of the 'John Brown' melody. I wrote it out in the dark and went to sleep again."

As to "Merry Widow" Royalties

In a statement issued a few days ago Henry W. Savage emphatically denied rumors to the effect that he pays no royalties for the use of "The Merry Widow."

Since the premier performance of the opera in this country Mr. Savage says he has paid in royalties the sum of \$110,898.26. If this represents the usual ten per cent. of the gross receipts which authors receive it would indicate that the Viennese opera has already played here to a total far in excess of \$1,000,000.

POWELL QUARTET BOOKED

New Organization's Personnel Now Complete for Its First Season

The personnel of the new Maud Powell Quartet is now complete. Associated with Miss Powell, who will be the first violin, and May Mukle, the cellist, will be Louis Green as second violin and Jacob Altschuler, viola.

The organization has already been booked heavily for next season, among its dates being a concert at the New German Theater, New York, on Sunday, March 7, 1909, when one feature of the program will be Beethoven's Septet, in which other well-known musicians will be engaged for the three extra instruments.

Some remarkable instruments will be used by all of the quartet artists. Miss Powell will play the fine Guadagnini that has come into her possession after several tedious lawsuits; Miss Mukle's cello is a rare Montagnani, dated 1730; like Miss Powell. Mr. Green also uses a Guadagnini, while Mr. Altschuler uses a Gaspa de Salo viola dated 1556. Miss Powell has recently closed one of the most successful seasons in her remarkable career, while Miss Mukle, on this her first visit to this country, amply justified the high expectations formed of her playing from the reviews of her work accorded her by foreign critics. Mr. Altschuler is recognized far and wide as one of the finest viola players in this country, and Mr. Green is a worthy associate of these artists.

Miss McConnell Resigns Buffalo Post

BUFFALO, N. Y., July 7.—Marie F. McConnell, well known here and now of New York, has resigned her position as assistant supervisor of music in the Buffalo public schools. Miss McConnell has had leave of absence for the past two years from her position here, but she finally decided she would remain in New York, where she has been with her sister, Mabelle McConnell, the singer.

Miss McConnell is engaged as supervisor of music in the New York high schools.

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NORTHWEST MUSIC TEACHERS CONVENT

Musicians of Four States Gather in Seattle to Discuss Needs of Profession

SEATTLE, WASH., July 6.—The Northwest Music Teachers' Association held its first annual convention here on July 1, 2 and 3. The association is made up of musicians of Oregon, Washington, Montana and Idaho, but its president, Lucy K. Cole of Seattle, Wash., invited teachers of the entire Northwest to attend the meeting and become acquainted.

In the program this year it was not possible to embrace all phases of musical work, for at this first meeting the main desire was to discover the greatest need of Northwestern musicians and how best to meet them in future conventions. Eventually, it is hoped that all phases of musical work may come in for consideration, and next year much time will be devoted to purely educational work.

On the opening day of the convention, after an organ recital by Verona E. Matlack, of Butte, Mont., addresses were made by Hon. John Francis Miller, Lucy K. Cole, I. J. Cogswell of Idaho, and Calvin B. Cady of Chicago. On Thursday, July 2, there was a vocal conference, at which the speakers were Louis Arthur Russell of New York, John Randolph of Lincoln, Neb., and others. Friday was given over to a business meeting, a recital, and an excursion in which Seattle was viewed in special cars.

During almost every hour of the days of the gathering, vocal and instrumental recitals by members of the association were being given at the First Unitarian Church. The convention was successful in the extreme, and Northwestern musicians, as a body, feel that they are now very firmly banded together.

CINCINNATI MUSICIANS AWAY

Changes in Faculty of College of Music for Coming Season

CINCINNATI, July 5.—Excepting a week of good performances of "Il Trovatore" by the Metropolitan English Opera Company at Chester Park and concerts at the Zoological Garden, where Froehlich's Cincinnati Band, with the local basso, Marcus Kellermann, as soloist, has been filling a week's engagement, Cincinnati musically is dormant.

At the Cincinnati Conservatory of Music only the Summer teaching force remains. Prof. Frederic Shailer Evans, of the piano department, sails on July 8 for two months in Europe; Hans Richard is touring in his automobile; Louis Schwebel and Albert Berne leave shortly for Northern Michigan; Ida Lichtenstader is at Rockaway Beach and Frances Moses is enjoying a rest at Atlantic City. Wilhelm Kraupner, who recently returned from Europe, after a year's leave of absence from the Conservatory, will resume teaching in August and remain in Cincinnati indefinitely.

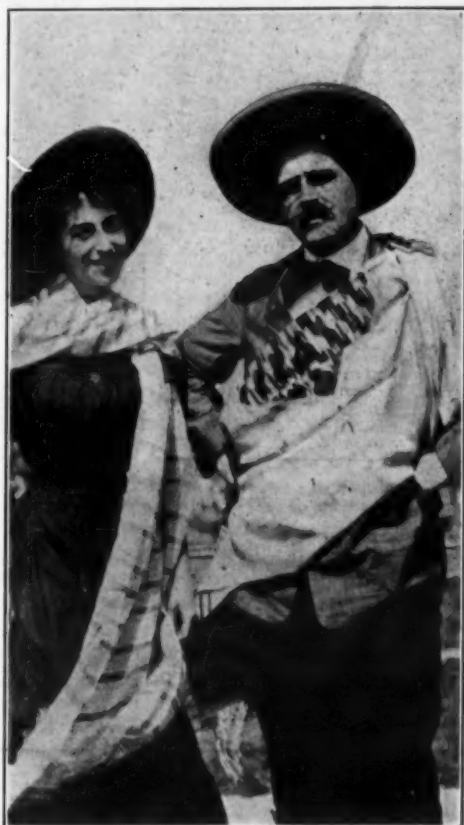
At the College of Music several changes are being made in the teaching force, and plans for the next term are being completed. The vacancy made by the resigna-

tion of Pietro Florida in the vocal department will be filled by Douglas Powell, formerly of Nashville, Tenn. Mr. Powell is an Englishman by birth, and received his musical education under some of the best masters. Willibald Lehmann is another musician who will become a member of the college faculty this Fall. F. E. E.

May Get Dr. Mees in Montclair

MONTCLAIR, N. J., July 6.—The name of Dr. Arthur Mees, director of the Worcester Festival and Mendelssohn Choral Union, of Orange, N. J., has been mentioned in connection with a plan to engage a prominent conductor to work in conjunction with Frank Taft at the Bach Festival in the Spring of 1909.

BOSTON BARITONE IN TEXAS ATTIRE WITH HIS TALENTED PUPIL



Paulena Sprintz on the Left; Carl Sobeski on the Right

BOSTON, July 6.—The illustration used herewith shows Carl Sobeski, the distinguished baritone of this city, who has spent the last musical season on the Pacific Coast and in Texas. Mr. Sobeski is seen standing beside one of his pupils, Paulena Sprintz, a promising young soprano of El Paso, Tex. Mr. Sobeski writes to one of his friends that Miss Sprintz has without doubt one of the finest soprano voices he has ever heard.

Miss Sprintz is to go to New York early next season for study and will be in the East all the season.

Mr. Sobeski has had a very enjoyable season in the West and is expected to return to Boston some time this month. His plans for the future have not entirely shaped themselves as yet, but he expects to have something to announce soon.

D. L. L.

The Morwitz Opera has begun its regular Summer season at the Schiller Theater, in Berlin.

LEHMANN TO COACH CANADIAN TENOR FOR DEBUT



In the Left-hand Picture Lilli Lehmann, the Eminent German Soprano, Is Seen with Lissant Beardmore, the Canadian Tenor; the Picture to the Right Represents Mme. Lehmann in Her Pleasure Yacht

Lissant Beardmore, the Canadian tenor, has been continuing his studies with Lilli Lehmann since his return to Berlin early in May, after spending the Winter in Toronto. This month he goes to Milan, to study Italian and coach Italian rôles. Mme. Lehmann, who is deeply interested in his career, has expressed her desire to coach him in the music of *Lohengrin* and *Tann-*

häuser for his debut in opera in Berlin, which has had to be deferred for two years, as he has made arrangements for an extended concert tour of Canada for the coming season. Mme. Lehmann sang last Saturday, Sunday and Monday in Carlsbad, and has now gone to her Summer residence near Salzburg, where she will rest for three or four months.

Vose Music School's Successful Year

LAWRENCE, MASS., July 6.—The year recently closed at the Vose School of Music has been very successful, both from the point of view of attendance and the artistic results of the season's work. There were fourteen public recitals by the pupils, and good programs were given. The artists' course comprised recitals by members of the faculty, a song recital by Stephen Townsend, of Boston, and a pianoforte recital by Mme. Helen Hopekirk. The Schubert Choral Club, under the direction of Miss Crockett, has given two concerts, and much interest has been shown in their work. The instructors at the School are Edgar H. Vose, director, and Helen F. Colby and Helen D. Haseltine in the pianoforte and organ department; Katherine Crockett, vocal, and Harry J. Doe, violin.

When Exira's Band Plays

A more beautiful place in which to celebrate our Nation's Holiday cannot be found than the parks of Exira. The shade trees are trimmed. The grass is mown. Her citizens await the day, to boom the cannon, shoot the cracker and hear the brass band play. With Charlie in the Lead, And John on the Second, And Brink on the Baritone Horn, Little Ed on the Big Bass, Ballie on the Rubber In-and-Out, Lester, Gene and Morris on the Clarinet Mezzo. Then George, with his Thousand-Legged Worm That he blows in its mouth And wiggles its form. Aggie and John come in for their fun With the Kettle and the Big Bass Drum. The rest of the boys are the Chorus Committee, While Billy wields the Big Stick.

—Exira (Iowa) Journal.

PRIZES FOR LIMA SINGERS

Choral Society Closes Season with Concert at Lake Auditorium

LIMA, O., June 27.—Musical affairs at Lima closed their activity for the Summer with the Midsummer concert of the Lima Choral Society, given in the McCullough Lake Auditorium. The concerted numbers were a glee by Gwilym Gwent entitled "The Spring," women's chorus, "The Snow," by Elgar; male chorus, "Dron-theim," by Protheroe, and full mixed chorus, "My Love Dwelt in a Northern Land," by Elgar, and "Lift Up Your Heads," from the "Messiah."

A pleasing duet was sung by Mrs. C. S. Baxter and Mrs. R. O. Woods. The soloists for the occasion were Walter E. Ryder, baritone, of Toledo, O.; Walter W. Flora, tenor, of Newark, O., and William Meyer, baritone, of Ada, O.

On June 26 the Lima Choral Society participated in the annual choral contest of the Winona Lake, Ind., Assembly, carrying off the prizes for mixed chorus, women's chorus and the following minor events: George H. Metheany and Marion Vermillion winning tenor and bass duet, Loretta Louy for piano solo, and Thomas Peat for bass solo.

The women's chorus was led by Millie Sonntag, the mixed chorus by Mark Evans, and the prizes were, respectively, \$250 and \$500. The total prizes awarded Lima, O., singers amounted to \$792. Choirs were in attendance from Chicago, Ill.; Warsaw and South Bend, Ind.; Tiffin, Van Wert, Venedocia and Lima, O. It was a large meeting, and the competition in choral singing was of a high grade.

The only musical matters of prominence occurring during the remainder of the Summer and early Fall are the musical concerts of the Lima Chautauqua, August 1 to 12, inclusive.

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songs the past season in recital and concert programs:

Charlotte Maconda, "Where Blossoms Grow," "Spring Song," Cecil Fanning, "Where Blossoms Grow," Reed Miller, Miscellaneous Concerts, "Where Blossoms Grow," Glenn Hall, Berlin, "Where Blossoms Grow," Paul Dufault, N. Y. Recitals, "When Song Is Sweet," "Where Blossoms Grow," Griffith Hughes, N. Y. Recitals, "Where Blossoms Grow," Ralph Osborne, Boston, "Gather the Roses," "Where Blossoms Grow," "Wishes," Mildred Potter, N. Y., "When Song Is Sweet," "Gather the Roses," "Wishes," David Russell, Denver, "When Song Is Sweet," Lynn Hobart, Berlin-Detroit, "Where Blossoms Grow," "When Song Is Sweet," Cecil James, N. Y., "Where Blossoms Grow," Melva Clematis, N. Y. Recitals, "Where Blossoms Grow," "Wishes."

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Harold Randolph, director of the Peabody Conservatory of Music, is spending his vacation at North East Harbor, Me.

The Haydn Male Chorus, of Utica, N. Y., sang at the exercises of the Army of the Potomac, held at the armory in that city last week.

Ella Bachman, soprano, has been entertaining audiences in Pabst Park, Milwaukee, where she is appearing with Bohumir Kryl's band.

The fourth annual piano and violin recital of the pupils of Professor Walken-shaw's studio, Scranton, Pa., was given in the Auditorium last week.

Herbert Sanders, F.R.C.O., organist of Chalmers Church, Guelph, Can., has accepted the position of organist and choir-master of the Dominion Methodist Church, Ottawa.

Mme. Pauline L. Stuckey, a well-known Pittsburg teacher, and her little daughter, Melba, will spend the Summer in Holland. They sailed for the other side a fortnight ago.

J. Henry Weinreich, director of the European Conservatory of Music of Baltimore, is spending his vacation at the Villa de Vach, Waterbury, Anne Arundel county, Maryland.

George T. M. Gibson, president of the Oratorio Society of Baltimore, has closed his city home and opened for the Summer his cottage at Warm Springs, Va. He is accompanied by his wife and daughter.

Jessie Davis, the pianist and teacher, of Boston, played in Potter Hall during the recent convention of the Federation of Women's Clubs, and won much praise from the delegates. On July 23 and 24 she is to play at York Harbor.

A summer music term of eight weeks began at the Brazelton Conservatory of Cedar Rapids, Iowa, on Monday, June 29. There is a special normal course for piano teachers; and a special course for children under the supervision of Edgar A. Brazelton.

Agnes Hanick, whose photograph was published recently in MUSICAL AMERICA, is one of Ethan Allen Faussey's St. Louis pupils. At a recently given recital in the Musical Art Building, St. Louis, Miss Ha-

nick sang an aria from Tschaikowsky's "Joan of Arc."

Anton Kaspar, violinist, and John Porter Lawrence, the pianist and organist, of Washington, D. C., have been in Morgantown, W. Va., where they recently gave a joint recital before the Summer school at the State University of West Virginia. The recital was devoted to Franz Liszt.

The recent closing musicale of the season given by the pupils of Kate Lewis, of New Haven, was an interesting occasion. Those who took part were Winnifred Mann, Norma Lewis, Ruth Williams and Ruth Marvin. Norma Lewis is a violin player of much merit, and she was heartily received.

John H. Shepherd, organist and choir-master of St. Stephens' Church, Wilkes-Barre, Pa., gave two organ recitals following the regular evening church services on June 7 and 14. The first was made up entirely of Wagner music, while the second took in Tschaikowsky, d'Evry, Bennett and Lemare.

Frank C. Hill, a well-known organist of Meriden, Conn., has recently published three compositions for piano, "The Marionette's Frolic," a "Dance Caprice" and "A Spring Melody." The first is dedicated to George G. Marble, Mr. Hill's instructor for a number of years, and the second to the composer's mother.

Carl Rudolph Presley, of Seattle Wash., who holds the free scholarship at the Bush Temple Conservatory, Chicago, arrived home a few days ago after a season's study. His unusual ability has won another year at the same school. His recital appearances at the Bush Temple were marked with success.

Song recitals were given on the afternoon and evening of Monday, June 22, by the pupils of Mr. and Mrs. William John Hall, at the Musical Art Building, St. Louis, Mo. Both programs were well balanced and excellently arranged, and the young men and women acquitted themselves most creditably.

The pupils of Lillian Sherwood-Newkirk, assisted by Mme. Flavie Van den Hende, cellist, of New York, Mme. Rollie Borden Low, soprano, and John Kimber, tenor, gave their annual song recital in Norwalk, Conn., on Tuesday evening, June 23.

The program was long, but very interesting, and excellent talent was brought out.

Miss C. Louise C. Bradin, was married at 5 o'clock last week to Howard Ellsworth Potter, at the home of the bride's mother, Mrs. Clara A. C. Bradin, No. 323 Belleville avenue, Newark, N. J. Mr. Potter is connected with the City Audit Company and is known in musical circles in this city. He managed concert tours of Mesdames Nordica, Sembrich and Calvé.

William B. Trott, for many years organist and choir master of St. Mark's Church, Washington, D. C., has resigned to take effect September 1. Mr. and Mrs. Trott will pass several months in their former home, Cincinnati, where for more than twenty-five years Mr. Trott was organist and musical director in St. Paul's Church, now the Cathedral of Bishop Vincent.

Alleging that the rector of St. Peter's Episcopal Church of Helena, Mont., has damaged his professional reputation to the extent of \$16,000, C. H. Wright, a prominent Helena musician, has begun suit against the parish to recover that amount. The complainant avers that he was engaged as choir leader at \$1,500 a year, but that Wright was wrongfully discharged and his stipend discontinued.

Pupils of William L. Bowes gave a recital at Buckingham & Moak's musical parlors, Utica, N. Y., on June 24. Those who took part in the program were Alice Redner, Frances Castle, Jennie Fitzer, Ruth Smith, Sarah Reba Silverman, Esther Goldstein, Clara Fitzer, Lillian Langton, Russel Behringer, Edna Fairweather, Rose Kernan, Diana Waldhorn, Josephine Haver, Mildred Brown and Rose Glick.

A new organist has just been appointed at Christ Church Cathedral, Montreal, in the person of W. Lynwood Farnam, who is perhaps the youngest organist to fill so important a position in Montreal. Mr. Farnam is not yet twenty-five years of age, though he has filled with distinction two of the leading organ positions in that city, at St. James Methodist Church and the Church of St. James the Apostle.

Lenora Ulrich, an accomplished young violinist, formerly a resident of Ottumwa, Iowa, but now in Des Moines, has attracted much attention at her recent appearances. She studied three seasons with Carl Becker of Chicago and later spent a year and a half in Europe under Carl Halir and Arthur Hartman. She owns a beautiful Maggini violin and produces from it a tone of remarkable power and sympathetic quality.

The violin pupils of Lois E. Hill appeared in an entertaining recital last week in room 33, Conrad Building, Providence, R. I. They were assisted by Benjamin Hill, bass soloist. Those who took part were Margie B. G. Reynolds, Lillian E. F. Terrian, Howard H. Kernan, Grace S. Hyslop, Fannie Farrell, Herbert L. Swan, Mildred Quigg, Hazel S. Chase, Walter Wood, Dorothy Leighton, William Lippold, Marjorie Brownson and Teresa Foley.

The Hornell (N. Y.) Choral Society, which has been under the direction of Angelo M. Read, of Buffalo, during the season just ended, has reelected Mr. Read as director for next year, a director "who gave such complete satisfaction last year and under whom it was such a benefit to work," says one Hornell paper. The society gave "The Creation" under Mr. Read's direction, and will undertake "Elijah" next season, as well as a miscellaneous concert.

Elvin Singer and his pupils delighted a large gathering in his studio in Detroit on the evening of Wednesday, June 24. The pupils who aided Mr. Singer were Myrtle Woodruff, Nellie Burch, Henry Liss, Lillian C. Funk, Anna M. Bactz, Teresa Blanke, Arthur Coleman, Evangeline Marie Haynes, Emma M. Deacey, Frederick Palliaer, Catherine Kuhl and Lillian Palmer Ockford. The concert was given over to "Songs of the Springtime."

The Orpheus Club of Los Angeles gave its closing concert of the season on Tuesday, June 30. The program included the chorus of bishops and priests from Meyerbeer's "L'Africaine," Pommer's "Hunting Song," Bliss's "Red Man's Death Chant," MacDowell's "Mid Summer Clouds," and Sullivan's "Lost Chord." The soloists were Robert McClure Granger, Faith Nash and Le Roy Jepson. Ada Marsh-Chick was at the organ and William Edson Strobridge at the piano.

At a recent interesting recital by the pupils of Emma Williams, in Kansas City, Mo., those who contributed to the entertainment were Lillian, Maude and Nellie Kump, Mildred and Margaret Fox, Sarah and Stella Swope, Jennie Marley, Margaret Tomlinson, Rence Moechel, Mary McClure, Dorothy Amos, Katherine Lester, Alice and Virginia Harrison, Helen and Louise Gallagher, Rachel Whaley, Mary Duke, Caroline and Mary Southern, Ruth Bowdle, Olga Dunn and Mary Shoop.

An orchestra of thirty-three pieces and about 500 members of the Bezirk, representing eighteen cities of Wisconsin, will sing in Fond du Lac during the twelfth annual festival of the Eastern Wisconsin Bezirk to be held there July 11 and 12. George Urban, of Manitowoc, is the general director of the festival and Prof. L. A. Books, of Fond du Lac, will have charge of the orchestra. The principal soloists will be Delia Henney, Hans Lindly of Milwaukee, and George Urban, Jr., of Manitowoc.

Charles H. Bochau has resigned as choir director of the Westminster Presbyterian Church of Baltimore, to accept an appointment in a similar position at the Seventh Baptist Church September first. Mr. Bochau will enlarge the choir and will also organize in addition thereto a junior choir of fifty members. Mr. Bochau is a member of the Peabody Conservatory faculty and superintendent of the music department of the Maryland School for the Blind. During the Summer he will rest in Boston, Mass., and Ocean City, Md.

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Tetrazzini Says She Is Guaranteed \$600,000 for the Next Five Seasons

Luisa Tetrazzini, in an interview with the representative of the London *Daily Telegraph*, has confirmed the report that by the terms of the new contract she has signed with Oscar Hammerstein her income from her next five seasons in America will amount to \$600,000. Reckoning upon twenty appearances a year at the Manhattan, and twenty likewise at the Philadelphia Opera House, this figure represents an average sum of \$3,000 a performance.

Asked why she had never sung in London before last Fall, the Florentine wrote the following sentences in Italian:

"It is the theatrical agents who push artists forward, and everything depends upon how much per cent. is paid. The more they receive the more interest they naturally have, and it is not all artists who submit to their conditions or impositions. The result is that one always encounters more difficulties in singing in the big theaters when one is not sufficiently known, although one may possess all the musical powers necessary for singing in the said theaters.

"That is the simple truth," she went on. "This is the reason I have never sung before in England. And the same answer applies to New York, which was also, until last Winter, unknown to me as an artist.

"I was not invited to sing here or in New York, and, as I had plenty of good engagements in other cities, I did not mind. I have never offered my voice to anyone or anywhere. Great singers cannot afford to do so. Managers do not appreciate artists who ask for a hearing. I was kept fully employed elsewhere, in St. Petersburg, Vienna, Madrid, Lisbon, Moscow, Odessa, South America, indeed, in almost every big city in the world except London and New York.

"Last Autumn the managers of Covent Garden arranged terms with me, and I was overjoyed to come to London. I have made good friends with the public here, and I do like the English people. They are so true and unchangeable. Not like us lighter nations, who turn and alter with every wind that blows. Sometimes, you know, this fickleness of the Latin races proves rather trying. At the present moment the Italian press and public cannot say hard enough things about me, but not long ago they loved me dearly. The reason of this change can be traced to the fact that I lately said frankly that I sing in the countries where I am best paid. Therefore, I am unpatriotic and horribly greedy.

"The French press is also somewhat severe upon me just now, just because I was obliged to refuse a most flattering invitation which I received some little while ago to sing at a large concert in Paris on May 12 last. The invitation was signed by almost every famous musician and composer in France—I can show you the letter—and I felt how greatly I had been honored at being asked to sing by such men. But duty must surely come before either pleasure or charity—for which the concert was given—and, as I had signed to appear twenty-four times in London this season, I felt obliged to give myself up entirely to the duty of carrying out my engagement as successfully as I possibly could. It is a long and tiring journey to Paris, and fatigue is bad for the voice. Hence my refusal. Not a long while after this *Le Temps* expressed itself surprised that the English people should become 'epileptic' over Mme. Tetrazzini, whose voice was certainly excellent, but by no means extraordinary. Why, then, the invitation?

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"Do you see that pile of papers lying on the table over there? Every one of those papers is an invitation to sing for charity. They all came this morning. If I consented to sing for each of those charities I would be kept fully employed for the next year. That is the harvest of one day's post alone. If I sang for every charity that asks me I would be singing morning, noon and night for the rest of my life, or until my voice broke down.

"Now, I do not want you to think that I dislike giving to charity, or grudge helping other people less well off than myself. I love to give, but I like to give in my own way, and to the charities in which I am personally interested. Do not imagine that it costs nothing for me to sing for nothing. On the contrary, it costs me a very great deal. It costs me more than gold, or trouble, or time, or exertion, for it costs me—fame! To every artist fame is more precious than gold. People do not value what they obtain easily and cheaply. Managers think little of artists who sing for nothing—that is to say, for so-called charity.

"As with the managers, so with the public—the great public which holds in its grasp the fate of every artist, the public which is so apt to weary of things and people with which it has grown too familiar. I do not intend to let the public tire of me, and so I do not let them hear too much of my voice! I am firmly of the opinion that the secret of popularity and continued success lies in the amount of reserve and dignity which a singer maintains. Does not common sense say that it is not wise to give people the chance of saying, 'Oh! I can hear Mme. — for nothing next week at Mrs. —'s charity fête. I'm not going to pay for hearing her at the opera?' The box-office can prove the wisdom or foolishness of it, for, on the results of the booking office depend the engagement or non-engagement of the artists. If I sing for one, you see, I must sing for all; therefore, it is impossible."

BIG CONCERT FOR SAGINAW

Bostonia Sextette Club and Noted Soloists to Perform in Michigan

BOSTON, July 6.—The Bostonian Sextette Club, C. L. Staats, director, has just been engaged for a concert to be given October 29 in Saginaw, Mich. On this occasion the soloists will be Mme. Galski, Nellie Wright and George Hamlin. The Sextette Club will be augmented for the occasion and will assist the chorus of 300 voices in a production of Gounod's "Gallia." Miss Wright, who will sing the soprano part, is to be soloist on a number of occasions with the Sextette during the coming season.

Director Staats is now in correspondence with several choral and musical clubs regarding engagements the latter part of October, as that part of the season will be the only period when the Sextette will be available for dates in the Middle West. The Sextette Club will tour New York State during January. D. L. L.

IN PHILADELPHIA CHURCHES

Musical Services at Two of Them—"The Crucifixion" Sung

PHILADELPHIA, July 4.—A popular musical service was given last Sunday in the Church of the Messiah. Joseph W. Prescott, the organist and choirmaster, presided, and Mrs. Thirza Sloan Earle, soprano; Mrs. B. F. Walters, Jr., alto; J. A. B. McClure, tenor, and H. B. Schermerhorn, bass, were the soloists.

The last musical service of the season was held in All Saints' Church last evening, when Stainer's Cantata, "The Crucifixion," was sung by a vested choir of fifty voices. Walter M. Keepers, organist and choirmaster, directed. S. E. E.

As to Mr. Hammerstein

Who shows us good old Summer's here,
Supplies roof gardens, milk and beer,
Calls out straw hats and makes us cheer?
Why, Oscar!

Who let's us know when Winter's come
Who makes the opera houses hum,
And keeps us all a-going some?
Why, Oscar!

—Charles Darnton, in *New York World*.

Jaques-Dalcroze, author of a system of teaching rhythm by means of gymnastics that has attracted some attention in Europe during the past two years, has arranged to give a special course to teachers desirous of adopting his method, in Geneva, from August 1 to 15.

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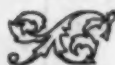
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